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ABSTRACT

The purpose of this doctoral thesis was to investigate some of the major issues, principles, and practices in education and music education to provide direction in planning and implementing more realistic and comprehensive music programming at the elementary level. The inquiry into current educational trends outside of the specialized area of music was undertaken as an initial step in eradicating the "music-in-isolation" notion that tends to pervade much of music education. Specifically, the study asked whether contemporary elementary music programs are directed toward meeting the intellectual, cultural, and artistic needs of children in a changing society. On the basic of the literature examined, the need remained to produce a music program which exemplified how the theory and history of music could be applied to actual performance in creative ways. Based on the inequities of current educational practice, a broad-based humanities and social-studies oriented program entitled "Music and Social Studies: An Interdisciplinary Approach," is described. The program design reflects a conscious concern to (1) synthesize both musical and social learning; (2) develop both individual and interpersonal skills; and (3) guide the development of students' interests, attitudes, values, and judgments toward both musical and human phenomena. (Author/DE)

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A LITERARY SURVEY OF CONTEMPORARY TRENDS IN EDUCATION AND MUSIC EDUCATION AND ITS IMPLICATIONS FOR AN INNOVATIVE APPROACH TO THE GENERAL MUSIC PROGRAM IN ELEMENTARY EDUCATION

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ABSTRACT

A LITERARY SURVEY OF CONTEMPORARY TRENDS IN EDUCATION AND MUSIC EDUCATION AND ITS IMPLICATIONS FOR AN INNOVATIVE APPROACH TO THE GENERAL MUSIC PROGRAM IN ELEMENTARY EDUCATION

The real substance of curricula problems in music education extends beyond the often cited need to keep students "interested" and "involved." While students' interests and involvement are important conditions of learning, it would seem that music educators must redirect their concerns to the quality of the learning process itself, and the outcomes of meaningful educational experiences.

The intent of this study was to investigate some of the major issues, principles, and practices in education and music education, for the purpose of providing direction in planning and implementing more realistic and comprehensive music programming at the elementary level. Specifically, the problem investigated asked whether contemporary elementary music programs are directed toward meeting the intellectual, cultural, and artistic needs of children in a changing society. Contemporary approaches, as indicated by current literature, tend to emphasize either the "humanizing" process of education, stressing the development of attitudes, values, and interpersonal skills; or the "behavior-oriented" view of

defining goals to allow for the observation of specific behaviors (e.g., prescribed modes of action or performance-skills). The researcher attempted to discover whether a synthesis of both theories is possible.

On the bases of the literature examined, the need remained to produce a music program which exemplified how the theory and history of music could be applied to actual performance in a creative way. The researcher, guided by the suggested implications of the literature, offered a general music curriculum design for fifth and sixth grade teachers.

As a broad-based humanities approach to the study of music, the suggested program, "Music and Social Studies: An Interdisciplinary Approach," aims to place music education into the mainstream of the total school curriculum. In addition, purposeful recognition is given to the aesthetic tradition, the quality of the educative process, the educational environment, and the uniqueness of the individual student. Its design reflects a conscious concern to (1) synthesize both musical and social learnings, (2) develop both individual and interpersonal skills, and (3) guide the development of students' interests, attitudes, values, and judgments toward both musical and human phenomena.

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CHAPTER I

INTRODUCTION

Within the past several years, especially, music educators have expressed much concern regarding the need to effect more comprehensive and realistic music programing in the nation's public schools.

A 1973 study by Caylor pointed out that although ". . . music in society is flourishing," evidence hardly suggests that elementary music education is similarly healthy.[1] A national survey among music educators and administrators conducted by Caylor revealed recurrent areas of dissatisfaction with present music programs: lack of student interest in music, no organized plan, no carry-over from the music specialist to the classroom teacher. The survey further disclosed the existence of nebulous and myriad interpretations for the term, "innovative," as it applied to music programs. Caylor's study called for (1) a basic understanding of the philosophic foundations and aesthetic values of music education, and (2) inquiry into relevant research in areas outside of music education, that might suggest meaningful implications for elementary school music programs.[1]

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[1] Florence Caylor, "Contemporary Practices and Problems in Music Education in the Elementary Public Schools of the United States" (Ph.D. dissertation, Walden University, 1973), p. 251.

Max Kaplan, noted lecturer, writer, and sociologist, in his recent book, Foundations and Frontiers of Music Education, supported the need to bring about a synthesizing of theoretical and applied fields of knowledge. He indicated that the ideal goal of music education is "to influence the student toward the free or independent function we have called the esthetic."[2]

Often, the goals of music education are contrary to some of the major values held by society. Given the goal of aesthetic satisfaction, the student is directed toward a freedom from conformity. How, then, is the music educator to reconcile the goals of music education so that they might be compatible with the very real needs of the individual in a very real world?

Current literature in education emphasizes the ever-growing movement toward a humanistic psychology, and the need for understanding the interdependence among various discipline and the significance of "openness" for today's world. Prevailing trends indicate a concern that educators share the vision of an innovative society as a possible solution to contemporary problems.[1]

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[1] Caylor, "Contemporary Practices and Problems in Music Education in the Elementary Public Schools of the United States," pp. 166-67, 180-89, 251.

[2] Max Kaplan, Foundations and Frontiers of Music Education (New York: Holt, Rinehart and Winston, Inc., 1966), p. 49.

Literature and projects in the field of music education, especially, support the need for research and study. The many faceted role of the contemporary music educator has been recurrently stated:

1. To envision the possibilities for nontraditional music programs
2. To think in terms of the "educator for life" rather than the "music teacher for music"
3. To dispose of the "music-in-isolation" notion, and consider music as part of the total educative experience of each child
4. To become more knowledgeable of current trends in education outside of his specialized area, in order to relate findings of value to music education
5. To recognize the need for alternatives in a changing society.[2]

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[1] James F. Bugental, The Search for Authenticity (New York: Holt, Rinehart and Winston, Inc., 1965); Alfred North Whitehead, The Aims of Education (New York: Mentor Books, 1964); John W. Gardner, Self-Renewal (New York: Harper and Row, 1964).

[2] Arts and Humanities Program of the United States, Manhattanville Music Curriculum Program Synthesis (Elnora, N.Y.: Media, Inc., 1970); Judith Murphy and George Sullivan, Music in American Society: An Interpretive Report of the Tanglewood Symposium (Washington, D.C.: Music Educators National Conference, 1968); Joseph Herbison, "Arts and the School: A Report to the New York State Commission on Cultural

The writer, drawing upon her eighteen years of personal experience as a music specialist in the Jericho Public School District (New York), has recognized deficiencies in music education programs, even within schools committed supposedly to innovative music programs. Innovation of itself does not necessarily predict success. Goodlad and Klein provided an explanation:

> Some of the highly recommended and publicized innovations of the past decade were so dimly conceived and, at best, partially implemented in the schools claiming them. The novel features seemed to be blunted in the effort to twist the innovation into familiar conceptual frames or established patterns of schooling. . . . Similarly, the new content of curriculum projects tended to be conveyed with the baggage of traditional methodology.[1]

Ralph Nader in his book, Action for a Change: A Student Manual for Public Interest Organizing ,seemed to agree that the nation's educational system is beset by "more problems than it should tolerate and more solutions than it uses . . . too much outrage and not enough action."[2]

It would appear, then, that there is a crucial need for directing the available innovative solutions in curriculum toward their respective problems, but that the task might not

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Resources," The School Music News 37 (October 1973): 15; Music Educators National Conference, "Contemporary Music Project," Music Educators Journal 59 (May 1973): 33-46.

[1] John I. Goodlad and M. Frances Klein, Looking Behind the Classroom Door (Worthington, Ohio: Charles A. Jones Publishing Company, 1974), p. 72.

[2] Ralph Nader, Action for a Change: A Student Manual for Public Interest Organizing (New York: Grossman Publishing Company, 1971), pp. 3, 7.

be undertaken without difficulty.[1] Misinformation, incomplete knowledge, and misinterpretation have been very real obstacles to successful innovation.

I. The Problem, Scope, and Purposes

Are contemporary elementary music programs directed toward meeting the intellectual, cultural, and artistic needs of children in a changing society? Contemporary approaches to curriculum tend to emphasize either the "humanizing" process of education, or the "behavior-oriented' view of defining goals to allow for the observation of specific behaviors. The behavior-oriented theory seemingly negates the importance of attitudes, values, and interpersonal skills.[2] Is a synthesis of both theories possible, so that music education might be viewed as an effective vehicle for both the development of affective perceptions and the acquisition of skills?

A number of related questions served to give direction to this investigation:

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[1] Michael A. McDanield, "Tomorrow's Curriculum Today," in Learning for Tomorrow: The Role of the Future in Education, ed. Alvin Toffler (New York: Vintage Books, 1974), p. 130.

[2] Richard C. Larson, "Behaviors and Values: Creating a Synthesis," Music Educators Journal 60 (October 1973): 41-44; Eugene F. Kaelin, "Are Behavioral Objectives Consistent with Social Goals of Aesthetic Education?" Art Education 22 (November 1969): 4; Joseph Farrell, "Culture and Curriculum: A Note on the Gathering of an Idea Whose Time Has Come," Council for Research in Music Education Bulletin (Summer 1971).

1. Is there a conflict between the philosophy of education and the philosophy of music education in contemporary society?
2. Are goals and philosophy sufficiently defined so that contemporary music programs reflect a sense of organization and direction?
3. Do elementary school music programs always reflect their philosophic foundations?
4. What is the role of the music educator in modern society?
5. What are the expectations for today's students?
6. Why do many music educators resist "change?"

The purposes of this study are to (1) survey the literature dealing with some of the current major trends in general education; (2) identify basic issues and practices found in contemporary music education within the past ten years; (3) compare, evaluate, and interpret those findings which suggest a need for possible alternate approaches to music education; and (4) provide a suggested innovative approach to a general music program in elementary education.

The focal point of this study, then, is to investigate some of the trends in contemporary thinking on the general education scene, as well as some of the theories and current practices in music education, and offer a curriculum design for an innovative approach to the teaching of general music at the elementary level.

II. Organization of the Study

A basic understanding and awareness of contemporary trends in education, and their relevance to music education are presented in Chapters II and III. An attempt is made to (1) relate to the problems and concerns that exist in general education and music education, (2) present a detailed description of contemporary approaches in general education, and (3) discuss their implications for music education. Chapter II presents the views and philosophies of diverse educators; educational goals are theorized in terms of "the educated man" and "learning." The section entitled, "Methodology," points up some of the techniques and methods of classroom instruction for implementing current learning theories. Chapter III identifies the basic concepts and beliefs upon which contemporary education movements have been founded. Some of the major contemporary approaches and organizational procedures for (1) defining educational goals, and (2) prescribing instruction are described. Additional techniques and methods of instruction are discussed in the section, "Educational Technology."

Chapters IV, V, and VI provide further investigation of comprehensive and innovative music programing at the elementary school level: (1) The nature of the problems found in contemporary music education are explored; (2) basic aesthetic principles are identified; and (3) contemporary practices in music education are described. Specifically, Chapter IV describes basic issues and existing problems found in contemporary music education. The aims and objectives of music education are listed in Chapter V. Chapter VI discusses some of the newer directions and changing emphases in music education; recent innovative projects, methods, and programs of instruction are reviewed.

Chapter VII presents a proposal for an interdisciplinary approach to the general music program in elementary education for grades five and six. The writer offers a general music curriculum based upon a synthesis of (1) contemporary trends in education and music education, and (2) conclusions drawn from a review of the literature. The overview of the proposed curriculum design (1) establishes the concepts, (2) defines the goals, and (3) describes the organization of the innovative program. The section, "Music and Social Studies: An Interdisciplinary Approach," shows the development of the proposed design in a number of topic areas selected from the social studies curriculum for grades five and six. Models, conceived as flexible lesson plans for guiding the teacher, incorporate the organizational and instructional procedures described in the overview, and the section entitled, "Suggestions for the Use of a Suggested General Music Curriculum."

Chapter VIII is a summary of the study. Recommendations for a reassessment of the "state of the art," and suggestions for improving elementary school programs in general music education are included.

CHAPTER II

IMPLICATIONS OF CONTEMPORARY TRENDS IN EDUCATION TO MUSIC PROGRAMING

> If our goals are to be realized, if we are to develop appropriate learning experiences. . . . we must begin with clear definitions of goals.[1]

The educated person, according to James Croft, is "one who sees, hears, and experiences in ways that have been made possible by his education."[2] However, this goal is seldom realized. Literature and studies in the field of music education indicate the need for formulating a philosophic view of man, so that educational goals might be consistent with the "nature of man and his needs."[3] It would appear that a study of the basic premises of the nature of man and the nature of learning, offers implications for the most important objective for music education: providing children with significant and meaningful learning experiences in music.

The purposes of this chapter, then, are to (1) relate some of the problems and concerns existing in general education and music education, (2) examine educational goals in terms of contemporary theories of learning, (3) describe some of the techniques and methods of classroom instruction for implementing current learning theories, and (4) discuss the implications of these prevailing trends for music education.

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[1] Larson, "Behaviors and Values," p. 42.

[2] James Croft, "Must a Melody be Analyzed?" Music Educators Journal 60 (May 1974): 48.

[3] Sam Reese, "Discovering the Nonintellectual Self," Music Educators Journal 60 (May 1974): 46.

I. Views on the Educated Man

> What are we striving for? . . . We hope to develop the "best" of human beings. But rarely do we give explicit thought to the exact meaning of this goal. What sort of human being do we wish to grow?[1]

Carl Rogers in his book Freedom to Learn presented a theoretical model of the "fully functioning person," the optimal individual who merged from the "best" of education. Roger's theoretical person is one who "is able to experience all of his feelings and is afraid of none. . . ." He is a fully functioning individual because of an awareness of self "which flows freely in and through his experience. . . ."[2]

Roger's optimal human being has experienced personal growth and development to the fullest degree; he functions creatively within a framework of absolute freedom, tempered only by his own realistic nature. He is an individual whose impulses go unrestricted. Yet, modes of behavior are adapted to the existing circumstances, and aggression is exercised only when aggressive behavior is appropriate. Personal integrity, openness, and positivism are traits which enable him to achieve balance between his culture and his behavior. He might well be described at times, as a nonconformist; yet, his most basic need is to live in community with others. His behavior is dependable; yet, his continuous involvement in his own self-discovery, contributes to his ever changing nature.[1]

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[1] Carl R. Rogers, Freedom to Learn (Columbus, Ohio: Charles E. Merrill Publishing Co., 1969), p. 279.

[2] Ibid., p. 288.

What are the implications then, of Roger's "fully functioning person" for today's educators? It would seem that the notion of the "educated man" has been traditional to the educational scheme.

In effect, Roger's theoretical model is challenging today's educators to rethinking the purposes of education. It would appear that a need exists for a definitive statement of goals and objectives, and an honest in-depth dialogue among educators. In his descriptive analysis of the presently nonexistent "fully functioning person," Rogers, it might be assumed, was purposely seeking to (1) arouse the indignation of some educators; and (2) reveal to others, the irrelevance and insignificance in modern society, of long cherished and noble goals.

The task to educate becomes arduous when goals are dimly conceived. But, the mere identification of goals is not in itself an adequate solution to today's problems. In order to provide the "best" of education, there is a need for (1) the realistic assessment of present educational practices, and (2) some insight into alternative possibilities.

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[1] Rogers, Freedom to Learn, pp. 289-94.

Silberman's view of the "educated man" encompassed "a unification of intellect, feeling, and action."[1] His ideology, compared to Carl Roger's theoretical model, was essentially the same in its meaning, its impact, and its implications for educators:

> Public schools can be organized to facilitate joy in learning and esthetic expression and to develop character. . . . This is no utopian hope. . . . There are models now in existence that can be followed.[2]

Silberman identified "today's mindlessness" as the failure of educators to give serious thought to the purposes of education, their reluctance to question not only "what" they are doing, but also, "why" they are doing it. He supported the need for a continuous process of self-examination within educational institutions.[3]

Essentially, Rogers and Silberman expressed agreement as to the goals of education. Although their techniques were dissimilar, they shared the same intent of summoning educators to purposeful action. While Silberman dwelt upon "today's mindlessness," Rogers sought to arouse, through his dramatic description of the "nonexistent person," tomorrow's goal in its "pure form."

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[1] Charles E. Silberman, Crisis in the Classroom: The Remaking of American Education (New York: Vintage Books, 1971), p. 8.

[2] Ibid., p. 10.

[3] Ibid., p. 11.

Buchen discussed the primary goal of education in terms of educating the "whole man"; his concept of the "whole man," however, differed from the popularly conceived view of "individuality." For Buchen, the two terms were not synonymous: "The individual man is stirred by independence, autonomy and self-reliance; the holistic man by interdependence, collectivism and reliance."[1]

The "collectivized individual" is the future-focused image of the "whole man"--a multiple person of complex potential. He is an individual who is not totally individual; he is part of an ever changing social environment that inevitably becomes part of him. No one aspect of his reality dominates nor determines his life. He is proficient in many areas, though outstanding in none.[2]

A comparison between the views of Buchen and Silberman, reveals recurrent points of agreement. Although their terminology was different, both theorists upheld the tradition of educating the "whole man"; they speculated on the urgent need to evaluate the educative process, and to identify within it, those built-in obstacles to learning.

There are striking similarities between Buchen's "collectivist individual" and Roger's "fully functioning person." That the philosophy of both theorists was based upon assumptions rooted in humanism, accounts for their analogous perceptions of the "best" of human beings and perhaps, even their somewhat similar techniques for developing long-range goals by projecting into the future. It is not surprising that their ideologies reflected almost identical concerns for individuality, creativity, self-esteem, and the achievement of balance between the individual and his environment.

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[1] Irving H. Buchen, "Humanism and Futurism: Enemies or Allies," in Learning for Tomorrow, Toffler, p. 135.

[2] Ibid., pp. 131-38.

However, it appears that Buchen's idealism extended beyond any of the aforementioned concerns:

> The individual isolated from the surrounding social environment is not and cannot be whole. . . . But neither can the individual who is focused exclusively on past and present. Just as there is no wholeness without our society, there is no wholeness without the future.[1]

Buchen proceeded in a new direction in his pointed emphasis on the "many selves" as opposed to the "singular self" which Rogers seemed to imply. Consequently, Buchen as humanist-futurist, did not predict, but sought to detect trends as an indication of the futuristic image of multiple possibilities rather than a "fixed singularity": "If we are many selves, we are likely to become many future selves. . . ."[2]

It would seem, then, that Buchen was moving in a direction away from the "aggrandizement of the self"[3] and independent learning. His "collectivized individual," it appears, might function most productively, within an educative process that emphasizes not only interdependent learning and the development of interpersonal skills, but also future-focused goals.

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[1] Buchen, "Humanism and Futurism," p. 143.

[2] Ibid., p. 139.

[3] Ibid., p. 138.

Current educational philosophies suggest that the "best" of educational experiences are those that encourage individual creativity as well as group learnings. Although contemporary educators, such as Rogers and Silberman, have emphasized the importance of honoring individualism, current theories indicate, also, the significance of learning experiences that seek to develop interpersonal relationships. Interdependent learning appears to be consistent with a philosophy that emphasizes the uniqueness of the individual. Group interactions provide vital contributions to (1) the building of self-esteem, the image of self and one's relation to the world of reality, and (2) the development of personal interests, attitudes, and values.

Current philosophies of music education reflect identical concerns. Contemporary music education, "dedicated to honoring individual student differences, individual cultures, and individual talents,"[1] also points to the need for organizing programs that provide for group performance as well as individual creativity.[2] Contemporary thinking stresses the importance of group and individual experiences in music that provide children with opportunities for (1) building self-esteem, and being "honored for their thoughts and dreams"[1] (2) developing their own creative potential, and (3) formulating their own interests, attitudes, and judgments of taste in music, and respecting the value judgments of others.[2]

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[1] George H. Zimmerman, "A Danger to Musical Art?" Music Educators Journal 60 (October 1973): 69.

[2] Larson, "Behaviors and Values," pp. 41-43.

Current theories further support the thesis that "past orientations" are no longer valid for the educational system of today.[3] Music education itself has acknowledged that "blind veneration of the past does not meet the needs of the present."[4] Theorists recognize that the strong currents of change in society have made essential, a conceptual revision of the notion of man and the notion of knowledge itself. Consequently, contemporary philosophies present implications of the need for a reassessment of educational policies, a redefinition of goals, and a regard for the role of the future in education.

II. Views on Learning

> Educationists have traditionally been prone to believe that their one favorite learning theory explains all types of learning. But regardless of one's viewpoint,

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[1] Zimmerman, "Danger to Music," p. 69.

[2] MENC Bicentennial Commission, "Bicentennial Awareness for the General Music Classroom," Music Educators Journal 60 (May 1974): 54-55.

[3] June Grant Shane and Harold G. Shane, "An Interview with Alvin Toffler on 'The Role of the Future in Education,'" Today's Education 63 (January-February 1974): 72.

[4] Zimmerman, "Danger to Music," p. 69.

> it will be tragic if music educators are unable to understand and synthesize the various and equally inadequate theories being promulgated today as the basis for all learning.[1]

Traditionally, the process of becoming an informed individual has been a topic of deep concern to educators. Diverse theories of learning have continually made their appearance on the education scene.[2] Yesterday's views on learning emphasized the assimilation of respectable amounts of knowledge. Ultimately, the utilization of prescribed knowledge came to be accepted as the ideal.

Learning, contemporarily viewed, has taken on a whole new dimension; its purposes and meaning have been broadened to encompass a magnitude of ideas, theories, approaches, directions--and obstacles. Today's "learning" implies a multiplicity of "learnings":

> Students need to learn more than the basic skills . . . an education should prepare them for work that does not yet exist. . . . This can be done only by teaching them how to learn, by giving them the kind of intellectual discipline that will enable them to apply man's accumulated wisdom to new problems. . . .[3]

Goodlad and Klein's interpretation of "learning how to learn" acknowledged the need for experiences in which the individual can assume responsibility for his own actions.

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[1] Larson, "Behaviors and Values," p. 43.

[2] Whitehead, Aims; John Dewey, Democracy and Education (New York: Macmillan Company, 1958); Dewey, The Child and the Curriculum and the School and Society (Chicago: The University of Chicago Press, 1959); Jerome S. Bruner, The Process of Education (Cambridge, Mass.: Harvard University Press, 1962).

[3] Silberman, Crisis, p. 114.

Rationality, they indicated, is a vital aspect of this learning in the contemporary sense. It involves the sequential development of rational powers: cognitive skills, the acquisition and appraisal of knowledge, the recognition of alternatives, decision-making, and action.[1] In practical application, the many facets of learning include opportunities "to explore, to try, to test, to inquire, and to discover by oneself."[2]

Rogers simplified the categories of learning by dividing them into two contrasting schemes of classification: learning which involves the mind alone, and learning which is experiential.[3] The former might be compared to the "useless" learning of "inert ideas" described by Alfred North Whitehead, as ideas that are "merely received into the mind without being utilised [sic] or tested, or thrown into fresh combinations."[4] The latter can be described as self-initiated learning, or learning by self-discovery.

In the latter classification of learning, the learner becomes involved personally, ". . . both his feeling and cognitive aspects being 'in' the learning event." Such learning has a direct bearing upon the attitudes and behavior of the learner: he is able to know if the experience is personally meaningful to him, and if the experience is meeting his needs.[1] Thus, in the self-discovery method, but especially in this final evaluative stage in which the learner becomes involved in self-evaluation of his own learning, Roger's view bears direct resemblance to Goodlad and Klein's interpretation of learning which extends beyond cognitive acuity. They suggest that the learner not only appraises the knowledge that he has acquired, but also recognizes the existence of alternative choices; he forms his own convictions which become the determinants of his actions.[2]

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[1] Goodlad and Klein, Classroom Door, p. 10.

[2] Ibid., p. 13.

[3] Rogers, Freedom, p. 4.

[4] Whitehead, Aims, p. 13.

Rogers added a new dimension to the goal of learning when he viewed the "facilitation of 'change' and learning" as the aim of education. He imparted new meaning into the manifesto of the "learning man," when he emphasized the constant change that surrounds man--"the ever changing balance between what is presently known and the flowing, moving, altering problems and facts of the future."[3] Freedom and the recognition that everything is in a process of constant change, are to be recognized as the conditions which encourage significant, experiential learning by the individual acting within a "community of learners."[4]

Rogers implied the need for the collective involvement of student and teacher in the process of experiential learning. In the "community of learners," it would appear that group learnings are characterized by teacher direction rather than teacher authoritarianism; interactions between teacher and students, and among students themselves; mutual exploration and discovery; and the sharing of ideas, feelings, and concerns.

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[1] Rogers, Freedom, p. 5.

[2] Goodlad and Klein, Classroom Door, p. 13.

[3] Rogers, Freedom, pp. 104-105.

[4] Ibid.

Robert M. Hutchins in his book, The Learning Society, theorized on the cultivation of the intellect as the goal of education: learning takes place through the use of the mind, humaneness, through thought alone.[1] Consequently, he concluded that the humaneness of the individual and his actions, may be attributed to the quality of his thinking.

Silberman's views in 1961 had been somewhat in accordance with those expressed presently by Hutchins. However, Silberman's current writings acknowledge that such an approach was lacking a very essential ingredient--"feeling." His former position sought to perpetrate the need for "masses of intellectuals"; his present stand affirms the need for "educated men of action": "What tomorrow needs is not masses of intellectuals, but masses of educated men--men educated to feel and to act as well as to think."[2]

Silberman acknowledged the inherent dangers of exclusivism of either the principle of the all-thinking man, or its converse theory of anti-intellectualism. He justified his present position by the following self-selected sampling of Yeats's poetry:

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[1] Robert M. Hutchins, The Learning Society (New York: Frederick A. Praeger, 1968).

[2] Silberman, Crisis, p. 7.

God guard me from those thoughts men think
In the mind alone;
He that sings a lasting song
Thinks in a marrow-bone.[1]

A similar view was expressed by humanist-psychologist, Abraham Maslow. He advocated a balance between "experiential knowledge" and "spectator knowledge." Maslow's "holistic" theory emphasized both the nonintellectual, emotional, and sensual nature of man, as well as his intellectual capacities.[2]

Sam Reese, contemporary music educator, has pointed to the same concern, stating that the whole person is "more than an intellectual and logical apparatus . . ." that he is "capable of feeling and sensing and participating in the world." Thus, Maslow's view appears to be consistent with the goals of music education, especially in its implications for aesthetic growth:

> As artists and educators, we can use the powerful ability of music to bring about nonintellectual, intuitive, experiential knowledge. Through music we can help our children experience the involved type of knowledge characteristic of the aesthetic experience.[3]

Presumably, the preferred approach to learning might be one based upon a synthesis of both categories of learning: learning through thinking, and learning through experience. In this combined approach of thinking, feeling, and acting, the learner accepts responsibility for his own behavior; his actions are self-initiated and self-directed, and his learnings are self-discovered. Within this framework, he is not only learning, but also learning how to learn; he is becoming not only the learned man, but also the learning man.

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[1] Silberman, Crisis, p. 8.

[2] Abraham H. Maslow, The Psychology of Science (Chicago: Henry Regnery Company, 1966), pp. 49, 88.

[3] Reese, "Nonintellectual Self," p. 47.

Music educators, also, are recognizing the need for a synthesized approach to learning. The view that "aesthetic, emotional, and nonintellectual experiences should be as much a part of education as the training of the intellect,"[1] was one of the major themes of the Tanglewood Music Symposium in 1967.[2] Moreover, the 1974 bulletin for elementary music education, Music K-6, issued by the New York State Education Department stated,

> Music, as a creative art, is . . . an integral part of a child's education. It is an area of the curriculum that is concerned primarily with subjective responses and affective growth yet dependent upon experiences and knowledge. Through the study of music, the child discovers the relationship between knowledge and expression, structure and creativity, history and the universality of man. Through musical experiences, he grows in self-understanding, self-awareness, and self-expression.[3]

Finally, the man who has learned how to learn, has acquired, hopefully, the skills necessary for survival in a constantly changing society, a world of unpredictable tomorrows.

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[1] Reese, "Nonintellectual Self," p. 46.

[2] Murphy and Sullivan, Music in Society, p. 27.

[3] Bureau of Elementary Curriculum Development of New York State, Music K-6 (Albany, New York: The University of the State of New York, 1974), p. 1.

> The only man who is educated is the man who has learned how to learn; the man who has learned how to adapt and change; the man who has realized that no knowledge is secure, that only the process of seeking knowledge gives a basis for security.[1]

III. Methodology

> In an era of protest, irritation, and rapid change, when students tell us . . . that the methods we use are irrelevant and ineffectual, music educators cannot simply sit back with eyes closed and ears turned backward.[2]

Various educators and researchers have contributed to modern methods for implementing freedom in the classroom.[3] Yet, there appears to exist in all areas of education, a need to provide the kinds of instruction that will foster more self-reliant learning.

Many have reaffirmed this need. Goodlad and Klein, for example, have pointed to the ineffectiveness of new curricula that "tended to be conveyed with the baggage of traditional methodology."[4] Rogers has mirrored their concerns, suggesting that the teacher who steps "into the chilly waters of classroom innovation, needs some guidance and reassurance."[5]

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[1] Rogers, Freedom, p. 104.

[2] Murphy and Sullivan, Music in Society, p. 57.

[3] Rogers, Freedom, p. 129.

[4] Goodlad and Klein, Classroom Door, p. 72.

[5] Rogers, Freedom, p. 129.

Consequently, the purpose of this section is to indicate some of the current strategies and methodologies that have been designed to carry out in practice, the varying philosophic principles of contemporary education movements.

Modern teaching-learning techniques, may be described as humanistic approaches by which individuals can develop the learning skills that will guide their actions and decisions throughout their life: contracts, division of a group into subgroupings, inquiries, simulations, and interrelating of subjects, are some of the specific methods and strategies formulated to help students move toward their own learning goals. Additionally, such designs are the means by which the teacher can make his own skills and knowledge available to the students in a nonauthoritarian setting.[1] "Teachers must learn to work in open and creative ways themselves, if they want their classrooms to become less authoritarian."[2]

Student-Teacher Contracts

This method encourages each child to set his own goals, and participate in the planning of procedures for achieving those goals. However, the kind of freedom implied by the use of contracts, is in need of clarification. Contracts serve to effect a balance in the combined "child-subject-centered" approach to learning; the child is completely free to pursue a required area of knowledge in ways that are especially meaningful to him.[1] Moreover, the word "contract," by nature of its meaning, "agreement," connotes responsibility and commitment.

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[1] Rogers, Freedom, p. 133; Goodlad and Klein, Classroom Door, p. 11; Herbert R. Kohl, The Open Classroom (New York: Vintage Books, 1969), p. 71; Ewald B. Nyquist and Gene R. Hawes, Open Education (New York: Bantam Books, 1972), p. 47; Charles E. Silberman, The Open Classroom Reader (New York: Vintage Books, 1973), p. 523.

[2] Kohl, Open Classroom, p. 34.

"If students are free, then they should be free to learn passively as well as to initiate their own learning."[2] Dr. Rita Dunn, educator, lecturer, and authority on contemporary education movements, discussed at a recent educators' conference, the injustice of techniques that are based upon the assumption that one particular learning style is appropriate for all students. In an address to the members of the Jericho Teachers Association, Jericho, New York, Dr. Dunn advanced the notion that some students actually do operate better in an environment of prescribed learning. While many students may function optimally within a climate of freedom--an environment of self-directed, self-initiated activities--

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[1] Rogers, Freedom, p. 133; Walter A. Wittich and Charles F. Schuller, Instructional Technology, Its Nature and Use, 5th ed. (New York: Harper and Row, 1973), p. 608.

[2] Rogers, Freedom, p. 134.

there are some who need the guidance and control to be found in a more traditional setting.[1]

Dividing a Group

The technique of dividing a larger group into two smaller groupings, bears relevance to what Dr. Dunn has theorized: one group, the self-directed group, proceeds in initiating its own activities and freely pursuing its own interests; the conventional group approaches learning in a more traditional way, the role of the teacher becoming a more dominant one. Dividing a group has the added advantage of giving the child freedom to move "back and forth" between groups.[2] Learning, therefore, is facilitated in a variety of ways. The child is given, not only the opportunity of choosing the learning style that is appropriate for him, but also the opportunity of experiencing alternative learning styles. The child is free to interact and develop relationships, not only with those whose ideas are similar to his, but also with those whose interests are different from his own. He can participate in experiences that are both comfortable and challenging, or he need not participate at all.[3]

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[1] Rita Dunn, "Optimal Learning Environments," lecture delivered to the Jericho Teachers Association, District Conference Day, Jericho, New York, 6 November 1973.

[2] Rogers, Freedom, p. 134.

[3] J. I. Berlin and L. B. Wyckoff, Relationship Improvement Programs (Atlanta: Human Development Institute, Inc., 1963); Rogers, "To Facilitate Learning," in Innovations for Time to Teach (Washington, D.C.: National Education Association, 1966), pp. 4-19.

Learning by Self-Discovery

Self-initiated, self-discovered learning is facilitated by the method of inquiry. The technique may be described as a simplified level of scientific investigation, whose purpose is to free the student from the notion of the absolutism of science.[1] The teacher has a rather specialized role in this empirical approach to learning: she presents the problem, establishes an effective learning environment for further inquiry into the problem, and guides and assists the student in his investigation. In the search for solutions to real problems, the student is exploring and experiencing the scientific realm; and, through his explorations and discoveries, he becomes increasingly aware of its nonpermanent, ever changing nature.[2] "When children are permitted to think their way through to new understandings, the concepts they derive in the process have greater depth, understanding, and durability."[3]

> Step out of the way, but don't disappear. Make it clear that you won't tell people what to do or how to do it, but that you will be available to help in any way you can, or just to talk . . . be a resource available if needed . . . but not a director, a judge, or an executioner.[4]

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[1] J. J. Schwab, "Inquiry, the Science Teacher and the Educator," School Review 68 (1960): 176-95.

[2] J. R. Suchman, "Inquiry Training: Building Skills for Autonomous Discovery," Merrill-Palmer Quarterly of Behavior and Development 7 (1961): 147-69.

[3] Rogers, Freedom, p. 137.

[4] Kohl, Open Classroom, p. 71.

Simulations

This method provides opportunities for unique kinds of self-initiated learning. Simulation is an interesting device by which social situations are replicated within the classroom: organizations, nations, families, school systems, or corporations may be simulated.[1] Sprague's description of an international relations simulation suggests important implications for this kind of experiential learning: "The course of events is determined partly by the social, economic, and political characteristics built into the system by the experimenter, and partly by the responses and decisions of the participants themselves."[2] The teacher's role is merely to introduce the simulation; the students themselves assume the responsibility for its continued functioning. The real-world conflicts and problems that arise out of the simulated model, provide varieties of experiential learning, that prepare the individual for the kinds of personal decisions and actions he must take throughout his lifetime.

Interrelated Studies

This procedure may be described as the correlation of several subjects in the study of a single topic. In this combined approach to learning, there are no clearly defined lines of specific studies; rather, "all subjects are brought to bear on a given problem."[1] Learning becomes relevant and meaningful by the varied studies and rich experiences offered by such an approach: an interrelated approach gives a wholeness to learning, in contrast to the fragmented learning of isolated facts and pieces of information that occurs, when subject matter is conceived of as separate bodies of knowledge to be pursued apart from each other.[2]

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[1] Rogers, Freedom, pp. 137-39; H. Guetzkow, gen. ed., Simulation in Internation Relations (Englewood Cliffs, N.J.: Prentice-Hall, 1963); L. N. Solomon, "Reducing Tensions in a Test-Tube World," War/Peace Report 3 (July 1963): 10-12.

[2] H. T. Sprague, "Using Simulations to Teach International Relations," Western Behavioral Sciences Institute Report, La Jolla, California, 1966 (unpublished), cited by Rogers, Freedom, p. 138.

Educationists appear to agree on the need for linking theory and practice. Benjamin S. Bloom pointed to the danger of philosophies that do not evolve toward implementation and action. He asserted, "Beautiful curriculum plans . . . have little relevance for education unless they are translated into what happens in the classroom."[3] Thus, the purpose of the preceding section was to suggest some alternatives to the traditional patterns of instruction. The foregoing presentation reviewed five strategies or methods that might serve the needs of elementary teachers seeking to (1) implement freedom, (2) promote human dignity, and (3) foster desirable social goals.

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[1] Vincent R. Rogers, "An American Reaction," in Open Education, Nyquist and Hawes, p. 47.

[2] Ibid., pp. 47-48; John Holt, How Children Fail (New York: Dell Publishing Company, 1973), pp. 139, 205-23; Silberman, Crisis, pp. 47-48; Whitehead, Aims, pp. 13-26.

[3] "Implications of the IEA Studies for Curriculum and Instruction," University of Chicago School Review (May 1974), cited by Albert Shanker, "Verbal Ability is the Key to Learning," American Teacher, September 1974, p.24.

Modern instructional processes appear to reaffirm that:

> Learning is not a matter of filling a void with information. It is a process of internal organization of a complex of thought patterns, perceptions, assumptions, feelings and skills and of successful testing this reorganization in relation to the problems of living. . . . Experimentation and practice are important conditions in the total process of teaching-learning.[1]

Thus, it would seem that methods for establishing self-directed, self-initiated learnings, might become increasingly effective when the teacher is able to perceive the student as (1) an individual possessing a "beyond the classroom self," (2) a responsible individual, (3) an individual capable of making decisions, and (4) a continual learner.[2]

It appears further, that if freedom is to be implemented in the classroom, the modern teacher must recognize his responsibility ". . . to help the learner learn different ways of learning,"[3] and to provide a range of alternatives that will effect a variety of learning styles: "It is particularly important for the young child to explore many learning styles before settling on those likely to characterize later behavior."[4]

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[1] Leland P. Bradford, "The Teaching-Learning Transaction," in The Planning of Change, eds. Warren G. Bennis, Kenneth D. Benne, and Robert Chin (New York: Holt, Rinehart and Winston, 1961), pp. 499-500.

[2] Silberman, Open Reader, p. 220; Rita Dunn, "Learning Environments."

[3] Bradford, "Teaching-Learning," in Planning Change, Bennis, Benne, and Chin, p. 494.

[4] Goodlad and Klein, Classroom Door, p. 11.

Music educators are expressing similar concerns for the improvement of music instruction throughout the educational system. In a 1971 study,[1] Freedman focused upon the humanization of the curriculum, and the need for changes in teaching styles and strategies, to the end of encouraging "learning by self-discovery." (See p. 169 below.)

Marchand investigated "discovery" learning and "expository" instruction in relation to musical achievement.[2] His findings indicated:

> Students with great experience may prefer a more straightforward approach, since there is no need to catch their attention or stimulate their awareness. Conversely, students who are relatively unsophisticated in the basic concepts and terminology of a discipline may respond more favorably to methods that employ the personalizing and concreteness of the learning task.[3]

Marchand observed that "discovery" group participants appeared to enjoy their class experiences to a greater degree than "expository" group participants.[4] He concluded that performance goals are probably achieved through a variety of teaching approaches. He commented that ". . . there are many different ways to have students learn the same things

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[1] Albert Morton Freedman, "Implications with Suggested Applications of Selected Educational Theories and Taxonomic Models for the Development of Productive Thinking in the General Music Class in the Secondary School" (Music Ed.D. dissertation, Indiana University, 1972).

[2] David J. Marchand, "A Study of Two Approaches to Developing Expressive Performance," Journal of Research in Music Education 23 (Spring 1975): 14-22.

[3] Ibid., p. 22.

[4] Ibid.

. . . searching for the 'perfect method' is meaningless exercise."[1] (Cf. pp. 25-26 above.)

Carrie A. Haynes, principal of the Grape Street Elementary School in Los Angeles, has reported on its "interrelated studies" approach to music education: "We have been able to teach reading, math, social studies, physical education, and other subjects through music."[2] In such an approach, she elaborated, music penetrates all facets of the curriculum. Pointing up the unique aspects of the program designed ". . . to teach children how to learn," she described the social and instructional setting of the classroom as one in which students may work individually or in small groups.[3] Simulated experiences, group divisions, and self-discovery techniques appeared to be vital aspects of the program. Her exemplars included:

> . . . a music shop where the clerk keeps posting the top ten records based on the latest daily classroom poll. . . . a restaurant where foods from different lands will be served. The group of pupils involved with the restaurant decided that they needed to be able to sing songs from different cultures as an enticement to guests, so they learned songs and dances from Japan, China, Greece, France, and Italy. . . . a music center full of instruments that the students use in many ways. They experiment . . . strum . . . read notation . . . play the written music.[4]

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[1] Marchand, "A Study of Two Approaches to Developing Expressive Performance," p. 21.

[2] Carrie A. Haynes, "Four Case Studies: Grape Street Elementary School, Los Angeles," Music Educators Journal 60 (April 1974): 53.

[3] Ibid., p. 52.

[4] Ibid., p. 53.

The Music Educators National Conference has suggested that the "quality music program" might well include alternate curricular offerings such as interdisciplinary studies. Describing interdisciplinary studies as "courses dealing with the arts or humanities or courses emphasizing the integration of music with other subject-matter fields," a recent publication offered the following descriptive guidelines for the organization of such studies:

1. Performing illustrative examples or works in the various performing arts
2. Creating illustrative and experimental art works
3. Analyzing and studying the relationships among the fine arts or the humanities and the role and function of the arts or the humanities in civilization, past and present
4. Analyzing and studying the relationships between music or the other fine arts and other subject-matter fields.[1] (Cf. pp. 28-29 above.)

The apparent support of such programs in music education, however, would seem to be clarified by the following statement: "It is assumed . . . that the learning environment in which these experiences take place will be structured so that each activity will be focused upon the development of specific musical concepts and concomitant musical behaviors."[2]

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[1] National Commission on Instruction, The School Music Program: Description and Standards (Washington, D.C.: Music Educators National Conference, 1974), pp. 15-16, 19.

[2] Ibid., p. 9.

The Tanglewood Symposium urged that the natural spark of creativity in children "must not be lost through rigid instruction that borders on indoctrination." Its committee on music curriculum agreed on the need for establishing curricular guidelines for (1) moving away from the self-contained class, (2) interrelating various disciplines, (3) integrating musical experiences, and (4) developing skills, understandings, and attitudes.[1] Finally, the Symposium recommended the following guidelines for the improvement of music education:

> It should involve participation and performance as well as listening and discussion. It should teach for skills, understandings, and attitudes. It should become involved with the "why" and "how" of music . . . instruction . . . should provide the basis for discriminating value judgments in music.[2]

The implementation of these ends will be discussed at length in Chapter VI.

IV. Summary

> The Old World of culture and priorities is slipping away fast. There are fewer places to go to hide--except into an unchartered future.[3]

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[1] Murphy and Sullivan, Music in Society, pp. 49-50.

[2] Ibid., p. 50.

[3] Donald McNassor, "René Dubos: The Conceptual Environment, An Overview," lecture delivered to the doctoral candidates of Walden University, Summer Session, Naples, Florida, 4 July 1974.

Modern theorists reflect similar concerns for redirecting the focus in education from the urgencies of the present to the demands of the future. The traditional or status quo position of planning short range goals, is being replaced by the demands of a rapidly changing society, demands for future-focused goals that recognize the probability of new emerging life styles, new values, attitudes, and institutions.

Contemporary discontent is evidenced by the disregard for the traditional images of the past as a guide to the present. This period of cultural disengagement has resulted in the kind of turmoil described by Silberman as "today's mindlessness": uncertainty about one's own identity; confusion about values; vagueness of institutions.

Education, viewed contemporarily and "futuristically," is an interplay between the individual and his ever changing environment.[1] Concerns for the attainment of broader life goals and "a new type of socio-cultural awareness," are expressed recurrently by educators.[2] It would seem, therefore, that modern instructional processes should be flexible, adaptive, continually changing. The essential role of education, then, would not be concerned with offering ready-made solutions to the problems of today and tomorrow, but with providing the young with those tools and skills necessary for managing their own lives:

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[1] Shane, "Interview with Toffler," p. 73.

[2] MENC Commission, "Awareness for Music," p. 55.

> The only reasonable goal is to help a youth become more educable. Educating for educability means developing the attitudes, motives, skills, and knowledge that help a student remain open to continued growth, to become a self-teacher, a self-learner, an agent of his own destiny. It means teaching a youth to adapt to uncertainty and to learn how to deal with his own boredom, to heal his estrangement from others, and to create his own meanings.[1]

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[1] Douglas Heath, "Education and Educability," The New York Teacher, 30 September 1973, p. 9.

CHAPTER III

ALTERNATIVES IN EDUCATION

> We need music educators who will . . . look around at their own personal contribution . . . to inflexibility of curriculum and process, and to the meaningless repetition of traditional practice and unquestioned curriculum.[1]

The challenges and problems arising from "the social, economic, and cultural developments of the last several decades,"[2] have produced the movement for educational reform. Innovative approaches to learning--alternative instructional and organizational procedures, based upon current philosophic premises, have replaced those practices labelled traditional.[3] Yet, during this era of innovative teaching, there are areas in education that are still characterized by "dubious curriculums . . . superficial activities, many of which are . . . frequently out of date, and often conceived and taught without imagination, thoroughness, or tested results."[4] Many music educators are clinging tenaciously to the techniques and principles of the past, "while a revolution takes place all around them, a revolution whose implications for music are too often ignored."[1] The failure of music educators to recognize that (1) their teaching role is changing, (2) the curriculum is no longer a certainty, and (3) there is a need for alternatives in a changing society, constitutes their "educational sins of commission and omission."[2]

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[1] Meyer E. Cahn, "Bach is Not Enough," Music Educators Journal 60 (November 1973): 64.

[2] Murphy and Sullivan, Music in Society, preface.

[3] Cahn, "Bach," p. 63.

[4] Ibid., p. 62.

If the music educator, then, is to fulfill his modern role of thinking in terms of the "educator for life" rather than the "music teacher for music," he must (1) envision the possibilities for nontraditional music programs, (2) become more knowledgeable of current trends in education outside of his specialized area in order to relate findings of value to music education, and (3) recognize and understand the need for alternatives in a changing society.

This chapter continues to build upon the groundwork initiated in Chapter II. Its intent is to inquire further into educational trends outside of the specialized area of music, for the purpose of providing direction in the planning and implementation of more realistic and comprehensive music programing at the elementary school level. This chapter investigates some of the major alternatives available to the educator in contemporary society, and their relevance to the problems in music education. It is organized to (1) identify basic concepts and beliefs upon which contemporary education movements have been founded, (2) describe major contemporary approaches and organizational procedures for defining educational goals and prescribing instruction, and (3) discuss additional techniques and methods of instruction for implementing theoretical and general principles.

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[1] Cahn, "Bach," p. 63.

[2] Ibid.

I. The Behavioral Approach

> Instructional procedures must be far more objective if they are to be truly effective . . .instructional goals must be constructed so that specific behaviors can be observed.[1]

Sources in music education identify the lack of organization in music programs as a very basic issue in contemporary times. The failure to clarify goals, and articulate the desired skills and achievements of students, constitutes the weaknesses of many current music programs.[2] The need appears to exist, therefore, for an effective theory of instruction and an operative plan for organizing present music education programs. Can music programs organized within a framework of behavioral objectives offer appropriate solutions to these problems found in contemporary music education?

The behavioral approach to learning has been the focus of extensive study and debate, especially since 1962, when Robert Mager's book, Preparing Instructional-Objectives, was introduced.[1] The impact of instructional objectives is evidenced by the urgencies for curriculum redesign, and the unmitigated pressures exerted by administrators for their application.[2]

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[1] Larson, "Behaviors and Values," p. 41.

[2] Caylor, "Practices and Problems in Music," pp. 166-67; Larson, "Behaviors and Values," pp. 41-43.

The purpose of behavioral objectives in education is to define goals so that specific behaviors might be observed. A definitive statement of each objective would include the educational intent, by describing what a pupil should be able to do to demonstrate proficiency in the given skill.[3] A discussion of these aspects in greater detail will be forthcoming. Presently, the writer's purpose is to present a brief digest of psychological findings related to the behavior-oriented view of education. A study of basic problems and solutions, together with the critical issues that they stir, offers important implications for educators.

To achieve a more complete understanding of the behavioral phenomena prevalent on the educational scene since 1962, it is prudent to consider the basic philosophical beliefs of the behavioral scientists. Rogers summarized their views on personal freedom: "In the minds of most behavioral scientists," he said, "man is not free . . . he is controlled by factors outside of himself."[1] Rogers concluded that behaviorism is a science of "prediction and control of human behavior."[2]

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[1] Robert F. Mager, Preparing Instructional-Objectives (Belmont, Calif.: Fearon Publishers, Inc., 1962).

[2] Arthur W. Combs, Educational Accountability: Beyond Behavioral Goals (Washington, D.C.: Association for Supervision and Curriculum Development, 1973).

[3] Mager, Instructional-Objectives, p. 52; Silberman, Crisis, p. 200.

Dr. B. F. Skinner, one of the leading exponents of contemporary behavioral theory, reinforced the view shared by many psychologists and behavioral scientists: "The hypothesis that man is not free is essential to the application of scientific method to the study of human behavior . . . causes lie 'outside' of the individual."[3]

Psychological studies have revealed that certain behaviors can produce given results, and that man is the inevitable product of his conditioning. Ultimately, human behavior may be simultaneously controlled and free. Through positive reinforcement, the controlled (1) experiences freedom, and (2) voluntarily exercises his "will" in producing a specific behavior.[4] Thus, it is not the final behavior that is controlled, but the inclination to effect a certain mode of conduct.

Crutchfield's studies supported the thesis that behavior is determined by outward stimuli. His experiments have produced evidence that, given specific conditions, most individuals tend to conform to the consensus of the group, rather than formulate or project their own personal opinions and judgments.[1]

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[1] Rogers, Freedom, p. 260.

[2] Ibid., p. 293.

[3] B. F. Skinner, Science and Human Behavior (New York: Macmillan Co., 1953), p. 477.

[4] Skinner, "Behaviorism at Fifty," in Behaviorism and Phenomenology: Contrasting Bases for Modern Psychology, ed. T. W. Wann (Chicago: University of Chicago Press, 1964), pp. 90-91; Skinner, Walden Two (New York: Macmillan Co., 1948), p. 218.

James Olds's experiments with rats have demonstrated that behavior can be manipulated by electronic stimulation of the brain. The outward behaviors exhibited by rats were indications of the subjective feelings and experiences elicited by electrodes implanted in certain portions of their brains.[2]

In Walden Two, Skinner could not be more implicit in his advocacy of controlled behavior.

> What do you say to the control of motivation, building the interests which will make men most productive and most successful? . . . Techniques are available and more can be worked out experimentally. . . . Let us control our children and see what we can make of them.[3]

There are some critics who look upon behavioristic psychology as an unrealistic approach to the realistic needs and concerns of man. Their argument is that individuals are not machines; consequently, they do not always behave in a logical machine-like manner.[4] Individuals are not animals; therefore, clinical observations and experiments involving animals, should not be the determinants for predicting and controlling man's behavior.[1] Finally, individuals are not now all that they might possibly become in the future.[2]

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[1] Richard S. Crutchfield, "Conformity and Character," American Psychologist 10 (1955): 191-98.

[2] D. C. McClelland, ed., Studies in Motivation (New York: Appleton-Century-Crofts, 1955), pp. 134-43.

[3] Skinner, Walden Two, p. 243.

[4] James P. O'Brien, "Stop the Conveyor Belt, the Kids Want to Get Off," Music Educators Journal 9 (May 1972): 27.

Wendell Bell, noted Yale sociologist, was particularly critical of the future utopian society created by B. F. Skinner in Walden Two. The behavioral foundations of Skinner's future world did not escape Bell.

> Walden Two is much more the world of the present, even of the past, rather than the "other" world of the future. There is little in the book that has not already been formulated by the architects of the Great Society, except that people behave themselves better and the system of social control is more effective.[3]

Apparently, Bell was decrying the lack of concern for the problems of the future, and the absence of human regard in the all too sterile approaches offered by behavioristic psychology. His views, indicative of the several examined earlier in this study, were ostensibly founded upon humanistic-futuristic premise: "A major task of psychology of the future is to help humans learn how to learn and to discover, perhaps to expand, the human potential. And the term 'potential' itself implies a future."[4]

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[1] Rogers, Freedom, p. 265.

[2] Elton Trueblood, General Philosophy (New York: Harper and Row. 1963); J. Ortega y Gasset, What Is Philosophy? (New York: Norton, 1960); Wendell Bell, "Social Science: The Future as a Missing Variable," in Learning for Tomorrow, Toffler, pp. 95-96; Thomas A. Harris, I'm OK, You're OK (New York: Avon Books, 1973), p. 88.

[3] Bell, "Social Science," in Learning for Tomorrow, Toffler, p. 96.

[4] Ibid., p. 97.

Goals-specificity is not new to the field of education; curriculum strategists, as far back as 1920, exhibited an interest in the desirability of clarifying educational objectives. The trend declined somewhat during the thirties and forties, but made its reappearance during the fifties and sixties. Current awareness of the need to reassess educational goals and to communicate clearly, the means for effecting changes of behavior in children, has led to a rekindling of interest in the application of the behavioral approach to learning.[1]

The renewed interest in behavioral objectives for their practical application to curriculum planning, necessitates an understanding of their precise meanings. The behavioral-goal approach is exemplified by the following sample from a contemporary elementary music curriculum:

Objective: To develop an audio-visual response to rhythm.
- a. Given a rhythmic pattern performed by the teacher, the child will echo the pattern.
- b. Given a visual rhythmic pattern, the child will perform the pattern.
- c. Given an aural pattern, the child will notate the pattern.[2]

An analysis of the above statements reveals that the performer is acknowledged; the behaviors to be observed are identified; the prerequisites for those behaviors are stated;

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[1] Rudolph E. Radocy, "Behavioral Objectives in Music: Shall We Continue?" Music Educators Journal 60 (March 1974): 39.

[2] Joan Fyfe, Joan Greenberg, Dorothea Sironen, and Dorothea Queen, "General Music Curriculum Guide," developed for Jericho Public Schools in cooperation with Nassau BOCES Research and Development Division, Jericho, New York, 1971. (Mimeographed.)

the skills or content to be mastered are specified. Thus, the vocabulary and structure of these concise statements, clearly convey to the reader, the exact purpose of the instruction, and the performance that is expected. The goals as stated, seem to fulfill in all aspects, the requirements prescribed by Mager, for the organization of desirable educational objectives. Moreover, the specified activities are "observable," since it is possible to hear a child "echo" the pattern; listen to, or watch the child "perform" the pattern; see the child "notate" the pattern.[1]

Behavioral objectives may be classified as informational objectives or planning objectives.[2] The above statements in their clarity and completeness of presentation would be identified appropriately as planning objectives. The omission of the prerequisite instruction or conditions, together with the specific standards to be met by the student, would result in an informational objective; hence, "the child will demonstrate an audio-visual response to rhythm."

Behavioral objectives are intended to clarify goals and specify outcomes, thereby giving meaning and direction to programs of instruction. It would seem, then, that (1) teachers could display more self-assurance when they are informed of their exact tasks; (2) students could perform with greater confidence when they know precisely what they are expected to do; (3) administrators could respond unflinchingly to questions concerning the philosophy of their school's programs, when goals are clearly defined.

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[1] Cf. Radocy, "Behavioral Objectives," p. 38.

[2] Robert J. Kibler, Larry L. Barker, and David T. Miles, Behavioral Objectives and Instruction (Boston: Allyn and Bacon, Inc., 1970), pp. 21-22.

Behavioral objectives, however, are not to be considered the panacea to the many problems that beset education. While the theory merits the attention and interest of educators for the aforementioned reasons, there can be, nevertheless, limitations to its effectiveness.

The now familiar argument that the behavioral approach is a dehumanized form of education still prevails.[1] Goals, in their specific prescriptions, may tend to inhibit spontaneity and creativity.[2] This possibility exists for the teacher as well as the student. Educators may become too secure with a program that is so specific in nature. Certain of their goals and the means by which they can be achieved, educators may lose sight of the true purposes of education. Failure to adapt or modify plans, or to go further than the outcome prescribed by the objective, can become obstacles to effective teaching.[3] The original intent of clarifying goals, moreover, is defeated, when goals-specificity leads to a multitude of objectives that "become unmanageable." Curriculums modeled in behavioral objectives, however logical and sequential they may be, can pose real problems to the teacher who finds himself confronted by a series of objectives that have become too numerous to handle.[1]

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[1] W. James Popham, "Objectives '72," Phi Delta Kappan 53 (March 1972): 432.

[2] Elliot W. Eisner, "Educational Objectives: Help or Hindrance," The School Review 75 (Autumn 1967): 254-55.

[3] Radocy, "Behavioral Objectives," p. 40.

Behavioral objectives, then, define specific educational goals and clarify procedures and content. Theories defining objectives in terms of observable behaviors are based upon the following premises:

1. Behaviors serve as indicators of achievement[2]
2. Behavior modification is the result of the manipulation of stimuli to produce predetermined responses[3]
3. Education can predict and attain "a clear and definite conception of the desired outcomes of education"[4]

The suggestion is strong, then, that behavioral goals may hold the answer to the ongoing problems of music education--the need for objectivity in determining the "what, how, and why" of music instruction. However, it has been argued that behavioral objectives tend to formulate goals dealing with the cognitive domain, while the ideal goal of music education is that of developing affective perceptions.

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[1] Popham, "Objectives," pp. 250-51.

[2] D. R. Krathwohl, B. S. Bloom, and B. B. Masia, Taxonomy of Educational Objectives: Handbook II, The Affective Domain (New York: David McKay Company, Inc., 1964).

[3] B. F. Skinner, Beyond Freedom and Dignity (New York: Alfred A. Knopf, Inc., 1971).

[4] Larson, "Behaviors and Values," p. 42.

Since it has not yet been possible "to satisfactorily define affective goals in terms that are understandable, teachable, and capable of evaluation," the value of behavioral objectives in the field of music education remains questionable. Perhaps the prudent outlook is the one suggested by Larson when he wrote:

> Instead of giving up the attempt at achieving some objectivity, we should tailor our demands in terms that are flexible enough to provide for the uniqueness of both the individual learner and the instructional context. . . . Purposes, aspirations, attitudes, interests, feelings, and beliefs should be seen as value indicators useful to instructional planning--not as terminal behaviors.[1]

Finally, behavior, in the contemporary sense, is understood to be "holistic," the behavior of man in an interdependent society.[2] Education in an interdependent society, therefore, must produce individuals who are capable of problem-solving behavior, rather than fixed, predetermined, minute modes of action:

> Such behavior calls for individuals who are, of course, well informed, but also creative, flexible, open to experience, responsible for themselves and others, and guided by positive goals and purposes.[3]

The theory of the "holistic" man, as previously stated in Chapter II, appears to be in accord with changing emphases in contemporary approaches to music education that acknowledge not only the importance of affective growth, but also the value of knowledge, skills, and experiences. Thus, it becomes apparent that contemporary education must commit itself to the task of establishing goals based upon a broad conception of the human potential. It follows, then, that such a commitment warrants the need for a perspective that emphasizes behavior without stifling creativity, and openness to alternative means of defining objectives.

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[1] Larson, "Behaviors and Values," p. 43.

[2] Combs, Educational Accountability, p. 11.

[3] Ibid., p. 12.

II. Educational Technology

A literary survey of contemporary educational thought reveals the recurring theme of the uniqueness of the individual.[1] Current literature and studies in education further indicate the need to (1) formulate more significant learning experiences to remedy the prevalent "lack of student interest" that exists in some areas of education,[2] (2) deal with individual differences,[3] and (3) recognize the nature and needs of learners in a society that has undergone great technological change.[4]

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[1] Combs, Educational Accountability, pp. 9-31; Zimmerman, "Danger to Music," pp. 68-69; Larson, "Behaviors and Values," pp. 41-43; MENC Commission, "Awareness for Music," pp. 54-55; Rogers, Freedom, pp. 288-96; Silberman, Crisis.

[2] Caylor, "Practices and Problems in Music," pp. 166-67; Rogers, Freedom, p. 131.

[3] Wittich and Schuller, Instructional Technology, p. 6; Zimmerman, "Danger to Music," p. 69; Larson, "Behaviors and Values," p. 42.

[4] Wittich and Schuller, Instructional Technology, p. 5; Murphy and Sullivan, "Music in Society"; Toffler, Learning for Tomorrow.

If education is to proceed on the assumption that "each learner is an individual with unique interests, personality characteristics, learning capacities, intellect and creative potentials," it must (1) seek to provide experiences that will involve and challenge the "individual" learner,[1] and (2) offer alternatives among instructional experiences.[2] If education, moreover, is to "be meaningful and relevant, . . . keep pace with all other areas of society," it must recognize the impact of current technologies of instruction and communication--its implications for the role of the teacher and expectations for today's students.[3]

There exists among educators, a crucial need to understand the nature and uses of instructional technology.[4] This section explores some of the more technological aspects of teaching-learning experiences, and their implications for the aforementioned concerns. The tenets of computer-assisted instruction and individually programmed instruction are reviewed.

Computer-Assisted Instruction

> The era of instruction that will supersede the era of human-based instruction is to be one of man-machine interaction. And the machine is the computer. We have lived in the shadow of the computer long enough

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[1] Wittich and Schuller, Instructional Technology, p. xx.

[2] Ibid., p. xxi.

[3] Ibid., p. 6.

[4] Ibid., pp. 4-5; Murphy and Sullivan, Music in Society, pp. 53-54.

> now but used it so little in instructional affairs that we may be inclined to believe its future and our own to be things apart. Nothing could be further from the truth. . . . The era of human and machine-based instruction is soon to be upon us. . . . It is imperative that we explore the most appropriate roles of man and machine and that we legitimize them.[1]

"School reform through educational technology!" might have been, quite appropriately, the slogan of the so-called technological scholars of the middle sixties. Lawrence M. Stolurow, director of the Computer-Aided Instruction Laboratory at Harvard, reaffirmed the wonders of computer-assisted instruction ("CAI") already proclaimed and predicted by its advocates: "Computer-aided instruction is comparable to Gutenberg's invention of the printing press in terms of the potential effect it will have upon education."[2]

Professor Patrick Suppes of Stanford, director of CAI experimentation, prophetically stated:

> One can predict that in a few more years millions of school children will have access to what Philip of Macedon's son Alexander enjoyed as a royal prerogative: the personal services of a tutor as well-informed and responsible as Aristotle.[3]

And R. Louis Bright, former United States Commissioner of Education in charge of the Bureau of Research, predicted that computerized classroom teaching "would be competitive with traditional techniques . . . most certainly in the fall of 1970."[1]

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[1] Goodlad, "The Future of Learning and Teaching" AV Communication Review 1 (Spring 1968): 7, 10-11.

[2] Silberman, Crisis, p. 187, from Lawrence M. Stolurow, "Computer-Assisted Instruction," in Committee for Economic Development, The Schools and the Challenge of Innovation (New York: McGraw-Hill, 1969).

[3] Ibid., p. 187, from Patrick Suppes, "The Uses of Computers in Education," Scientific American (September 1966).

That the utopian-oriented views of these scholars have not yet come to be fully realized, does not negate the importance of instructional technology, the advances that research has made up to the present time, or the possibilities that "CAI" offers for the future. It has been predicted that computers do indeed have the capability to (1) provide individualized instruction, utilizing a variety of media; (2) store vast amounts of information in readily accessible form; (3) free students from time-consuming computations; (4) permit students to proceed at their own pace; (5) enable students to practice and master mathematical skills; (6) develop students' insights into problems within a short period of time; (7) direct students to deal with problems logically and consistently; and (8) free teachers from excessive amounts of record keeping and data processing.[2]

Dr. Wayne H. Holtzman, dean of the College of Education at the University of Texas in Austin, stated his opinion about the future use of a "tutorial mode" of direct, individualized instruction:

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[1] Silberman, Crisis, p. 187, from R. Louis Bright, Statement in Hearings Before the Subcommittee on Economic Progress, Joint Economic Committee, Congress of the United States (Washington, D.C.: U.S. Government Printing Office, 1966).

[2] Ibid., pp. 188-89; Stolurow, "Computer Instruction," pp. 270-319; Wittich and Schuller, Instructional Technology, p. 576.

> Central to the realization of quality education on a universal basis, is the development of individualized instruction which takes into account the great human diversity in cultural background, styles of life, values, goals, motivation, mental abilities, and personality of students. To keep track of a person moving at his own pace in a continuous progress environment where the particular branching of the curriculum is tailor-made for his own learning aptitudes and level, requires a computer to manage and assist with the instruction. Under such a computer-managed education, the student begins at that point in the curriculum where he is best capable of learning, and moves at his own rate with his behavior being reinforced--rewarded or disapproved--immediately following his answer. The particular sequence of the curriculum may be controlled entirely by a computer or it may be completely under the control of the student, depending on the type of material to be learned, the kind of student, and the purposes of the instruction.[1]

Aside from the "hardware" problems (problems relating to financing the purchase of machines) posed by CAI, the obstacles to the further development of technological instruction, and especially to the implementation of Holtzman's design for the future, become obvious to the educator. Systems approaches to learning are not immune to the problems of curriculum design and program planning, and the confusion that results from diverse theories of instruction and learning. Technological reform has accelerated at a pace far greater than educational reform. Thus, many "software" problems (problems relating to programing of the curriculum) must go unresolved until the education profession itself, can produce some valid solutions to its own problems, and reach basic understandings concerning the processes by which learning and instruction take place. As stated by Silberman:

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[1] Silberman, Crisis, p. 191, from Wayne H. Holtzman, "Computers in Education," in Computer-Assisted Instruction, Testing, and Guidance, ed. Wayne H. Holtzman (New York: Harper and Row, 1970).

> To program a computer, one must define the instructional objectives in precise, measurable, "behavioral" terms; one must be able to specify the "behavior" to be produced with far greater precision than is needed in the conventional classroom.[1]

And, as Pfeiffer pointed out, "Computers are notorious for their simple-mindedness among other things. They demand instructions spelled out in excruciating detail. . . ."[2]

Individually Prescribed Instruction

"Individually Prescribed Instruction (IPI)" is another experimental approach to individualized instruction. The program is individualized by permitting each student to set his own pace in the acquisition of prescribed skills and learnings. A continual redefinition of behavioral objectives is part of the IPI process; behavioral objectives developed sequentially, serve as guidelines for organizing a student's program of study, and evaluating his achievement. Student competency in specific subject matter is measured at the beginning, during, and at the conclusion of the process.[3]

Since the IPI system merely programs an already existing school curriculum together with its goals, it would seem that the success of IPI depends upon the merits and effectiveness of the existing school program. According to Silberman, there are apparent dangers to IPI:

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[1] Silberman, Crisis, p. 196.

[2] John Pfeiffer, New Look at Educational Systems Analysis in Our Schools and Colleges (New York: Western Publishing Company, Inc., 1968), p. 14.

[3] Wittich and Schuller, Instructional Technology, p. 606.

> . . . IPI forces students into a passive, almost docile role under the name of individualization. . . . the material is presented in programmed instruction form, the student cannot specify his own goals, he cannot reach them in his own way; he is limited . . . to preordained answers. He cannot "internalize" or apply what he has learned . . . he cannot express a concept in his own words or actions or construct his own applications and examples. . . . The weakness of IPI and computer-assisted instruction is inherent in the behaviorist approach to education itself, with its insistence that the goals of education not only can, but should be defined in precise behavioral terms. This insistence on behavioral definitions of objectives . . . is a prescription for training and not for education.[1]

Oettinger and Marks also commented on the underlying dangers of behaviorist-based technologies of instruction:

> If, as is true of all computerized systems of "individualized" instruction now visible as prototypes as well as many others based on explicit definitions of "behavioral objectives" (BO's), the intent is to instruct students in such a manner that all will achieve a final level of competency which meets (or surpasses) the same set of minimally acceptable performance criteria, with variation only in style, speed, or level of achievement, the objective cannot be the cultivation of idiosyncrasy. It is, rather, what an industrial engineer might call mass production to narrow specifications with rigid control. Each pupil is free to go more or less rapidly exactly where he is told to go.[2]

Similarly, Harriss pointed to the inflexibility of behaviorally oriented training programs in music that do not provide for individual variations in performance skills achievement. He did acknowledge, however, their efficiency in attainment of instructional objectives, and on that basis, conceded that behavioral-based technologies of instruction can be desirable.[1]

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[1] Silberman, Crisis, p. 201.

[2] Anthony G. Oettinger and Sema Marks, "Educational Technology: New Myths and Old Realities," Harvard Educational Review 38 (Fall 1968): 701.

"Failure to provide for individual differences among students is perhaps, the greatest single source of inefficiency in education."[2] Today's concerns for honoring individualism and providing learning experiences that meet the individual needs of students are not new to education. Throughout history, individualized instruction has been recognized as the preferred route to learning:

> Aristotle, Plato, and other Greek scholars typically conducted their discourses with a select few. During the periods of the Roman Empire and the Middle Ages, instruction was carried on by tutors for sons of the well-to-do, individually or in small groups.[3]

The impact of educational technology upon the music profession is evident. Recent studies[4] have indicated that "the discipline of music is not 'journal-bound,'"[5] and that vast amounts of information and materials can be manipulated efficiently in computer-assisted storage and retrieval systems. (See item 2, p. 52 above.) The feasibility of adapting CAI systems to music instruction programs, however, remains questionable. The findings of a 1970 study,[1] for example, verified the desirability (in terms of both educational value and economy), of utilizing noncomputerized methods for individualized music instruction.

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[1] Ernest Harriss, "Study of a Behaviorally Oriented Training Program for Aural Skills," Journal of Research in Music Education 22 (Fall 1974): 224-25.

[2] B.F. Skinner, The Technology of Teaching (New York: Appleton-Century-Crofts, 1968), p. 242.

[3] Wittich and Schuller, Instructional Technology, p. 598.

[4] John Solomon Edwards, "A Model Computer Assisted Information Retrieval System in Music Education" (Ed.D. dissertation, University of Georgia, 1970); William S. Lane, Jr., "The Application of Information Science Technology to Music Education Materials," Journal of Research in Music Education 22 (Winter 1974): 251-57.

[5] Lane, "Application of Science Technology," p. 256.

The following list, selected from a vast array of studies and programs, suggests that programed learning may offer to the music educator, possible alternatives among instructional procedures: programed experiments with music theory and dictation employing aural-visual features (Sherburn, 1965 and Hewlett, 1966); concept teaching through programed instruction (Ashford, 1966); an investigation to determine the effectiveness of programed instruction on the perception of melodic intervals (Jefferies, 1967); a study to develop and assess an aural-visual, automated, self-instructional music theory program (Roach, 1974); and music texts, utilizing programed formats (Harder, 1965 and Hargiss, 1967).[2]

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[1] Wichita Public Schools, Kansas, "Feasibility of Computer-Assisted Elementary Keyboard Music Instruction," Final Report, 1970, ERIC ED 038 039.

[2] Merrell Sherburn, "New Methods for Larger Enrollment in Theory Classes," American Music Teacher 15 (September 1965): 30-31; Rex J. Hewlett, "An Investigation of the Effectiveness of Two Methods of Student Response Using a Taped Program of Practice Materials for Improving Aural Discrimination" (doctoral dissertation, Michigan State University, 1966); Theodore H. A. Ashford, "The Use of Programmed Instruction to Teach Fundamental Concepts in Music Theory," Journal of Research in Music Education 14 (Fall 1966): 171-77; Thomas B.

The *MENC Training Institute* for teachers (Atlanta, March 6-7, 1972), sought to educate for the effective manipulation of systems approaches in music education. Recognizing that ". . . computer-assisted instruction, self-instructional materials, films, and videotape--are making an enormous impact on . . . education,"[1] the seminar focused upon instructional schemes and problems related to:

1. Identification and functions of the components of an instructional system
2. Statements of behavioral goals
3. Division of teaching-learning tasks into musical concept components
4. Identification of musical concepts prerequisite to "behaviors" identification.

Although educational technology is considered by some as a miracle of our times, it has been pointed out that some technologies of "prescribed" instruction may inhibit the exercise of individuality.[2] There are those in the music

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Jefferies, "The Effect of Order of Presentation and Knowledge of Results on the Aural Recognition of Melodic Intervals," *Journal of Research in Music Education* 15 (Fall 1967): 179-90; Donald W. Roach, "Automated Aural-Visual Music Theory Instruction for Elementary Majors," *Journal of Research in Music Education* 22 (Winter 1974): 313-18; Paul Harder, *Basic Materials in Music Theory* (Boston: Allyn and Bacon, Inc., 1965); Genevieve Hargiss, *Music for Elementary Teachers* (New York: Appleton-Century-Crofts, Inc., 1967).

[1] "Learn to Apply a Systems Approach in Music Education: MENC Training Institute," *Music Educators Journal* 58 (November 1971): 71-72.

[2] Silberman, *Crisis*, p. 200.

profession who have labelled educational technology as the propagation of "a mechanical rather than a creative approach" to music education.[1] Modern educators agree that "teaching can be an exciting partnership that builds confidences and reaps bounteous rewards."[2] However, it appears that technologies which depart from the instructional patterns of human interaction tend to inject an inhuman quality into the process of education. It would seem that such teaching-learning procedures offer little promise for resolving the most basic issue of contemporary education: "Our most pressing educational problem . . . is not how to increase the efficiency of the schools; it is how to create and maintain a humane society."[3]

III. Humanistic Education

Conceptually, humanistic education asks that the school be responsible for providing an education which prepares people for living ". . . a creative, humane and sensitive life."[4] Modern theorists are laying claim to the discovery that "developing the intellect alone produces the part-time human being." The need for achieving "balance . . . for humanizing the proliferated knowledge gained from the sciences" has been re-echoed by educators representing all areas of the contemporary academic world.[1]

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[1] Murphy and Sullivan, Music in Society, p. 53.

[2] Zimmerman, "Danger to Music," p. 69.

[3] Silberman, Crisis, p. 203.

[4] Ibid., p. 114.

Humanism is founded upon ideals and philosophy not wholly new to education. Modern ideologies can be compared with those especially prevalent during the "progressive" twenties and thirties.

> What avail is it to win prescribed amounts of information about geography and history, to win ability to read and write, if in the process the individual loses his own soul: loses his appreciation of things worthwhile, of the values to which these things are relative; if he loses his desire to apply what he has learned and, above all, loses the ability to extract meaning from his future experiences as they occur?[2]

Today's renewed focus upon former (but continuous) issues and concerns, signifies a conscious attempt to formulate the processes by which one-time utopian views and images might become present realities. Humanists, it is said, must accept the challenges of the times, by exploring the new avenues of today, rather than restepping the familiar paths of yesterday. They must free themselves from the narrow confines of the past, and accept what is; they must build anew, rather than try to reshape the old to fit into the present mold of things.[3]

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[1] J. Frederick Muller, "Accountable Yet Humanized," The School Music News 37 (December 1973): 23.

[2] John Dewey, "Experience and Education," in Open Education, Nyquist and Hawes, p. 319.

[3] Fred G. Burke, "The Human Imperative," Music Educators Journal 59 (May 1973): 20-31.

What are those specific challenges that confront the humanists of today, and what directions do they imply for educators? The technological, social, political, and religious changes that society has undergone, as well as the unique individual freedom and independence enjoyed by youth today, have resulted in a world of conflicting values. This new world by its nature, has created (1) the need for a humanistic morality by which the individual can develop the skills of forming his own values, attitudes, and beliefs, and affect his own decisions and actions, and (2) the imperative for "humanizing" knowledge by redefining educational goals in terms of human needs.[1]

A traditional approach to the teaching of values is that of transmitting values through a process of moralizing, whereby the adult imposes his own attitudes and beliefs upon the young.[2] Piaget explained that "all morality consists in a system of rules,"[3] and the degree of respect that the young person maintains for these rules:

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[1] Burke, "The Human Imperative," p. 21; Nell Eurich, "The Humanities Face Tomorrow," in Learning for Tomorrow, Toffler, p. 147; Howard Kirschenbaum and Sidney B. Simon, "Values and the Futures Movement in Education," in Learning for Tomorrow, Toffler, p. 258; Muller, "Accountable," p. 23; Carl R. Rogers, "Toward a Modern Approach to Values," Journal of Abnormal and Social Psychology 68 (1964): 160-67.

[2] Sidney B. Simon, Leland W. Howe, and Howard Kirschenbaum, Values Clarification: A Handbook of Practical Strategies for Teachers and Students (New York: Hart Publishing Company, Inc., 1972), p. 16.

[3] Jean Piaget, The Moral Judgment of the Child (New York: The Free Press, 1965), p. 13.

> Moral constraint is characterized by unilateral respect . . . this respect is the source of moral obligation and of the sense of duty: every command coming from a respected person is the starting point of an obligatory rule.[1]

Moralizing does not prepare the individual for making his own responsible choices, since the "criterion by which values are set is the degree to which he will be loved or accepted."[2] The laissez-faire approach to the transmission of values is based upon the assumption: "They've got to discover it themselves." The child, confused by a vast array of alternatives, cannot make responsible choices without some degree of guidance.[3] The modeling approach, by which the young person seeks to emulate the attitudes and behavior of the adult, is self-defeating in the dichotomy that often exists between the words and the deeds of the adult.[4] Harris offered this explanation of adult behavior: "Persons stop taking the Golden Rule and many similar 'beliefs' seriously because in their own experience these beliefs do not work."[5]

Bertrand Russell expressed his views similarly on adult attitudes and behavior:

> Many adults in their hearts still believe all that they were taught in childhood and feel wicked when their lives do not conform to the maxims of Sunday School . . . a

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[1] Piaget, The Moral Judgment of the Child, p. 195.

[2] Rogers, Freedom, p. 246.

[3] Kirschenbaum and Simon, "Values and Futures Movement," in Learning for Tomorrow, Toffler, pp. 261-62.

[4] Ibid., pp. 262-63; Rogers, Freedom, p. 246.

[5] Harris, I'm OK--You're OK, p. 250.

> system which teaches the young . . . a number of beliefs that they are almost sure to discard when they become mature.[1]

Moreover, the preponderance of adult "models to be emulated" in the modeling approach, tends to confuse young people.[2]

Thus, the traditional values-orientations, based upon "introjecting" fixed values from sources outside of the individual, fail to recognize the most basic and primary of values--the worth and uniqueness of the individual.[3] Piaget's studies on the moral judgment of the child pointed out ". . . it is also requisite that the mind be capable of appreciating the value of the rules proposed to it."[4]

Literary sources in contemporary education recurrently affirm the basic fundamental belief that,

> . . . each human being is a unique individual with his own needs, purposes, and values . . . learning is a continual and often long-range process the purpose of which is the relating of personal knowledge to one's total environment of thinking, feeling, and acting.[5]

It remains for the humanists to formulate approaches premised by a recognition of the individual and his need for a positive self-image. Specifically, then, modern approaches to values and values-clarification should reflect concern for (1) the student's ability to explore problems in depth before drawing conclusions, (2) the achievement of balance among specific traits and qualities as they relate to real-world situations, and (3) the individual's sensitivity, awareness, and his ability to identify, discriminate, and make judgments.[1]

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[1] Harris, I'm OK--You're OK, p. 250, from Bertrand Russell, Why I Am Not a Christian (New York: Simon and Schuster, 1957).

[2] Kirschenbaum and Simon, "Values and Futures Movement," in Learning for Tomorrow, Toffler, pp. 262-63; Rogers, Freedom, p. 246.

[3] Rogers, Freedom, p. 247.

[4] Piaget, Moral Judgment, p. 402.

[5] Larson, "Behaviors and Values," p. 42.

Values, as defined by Charles Morris in his book, Varieties of Human Behavior,[2] refer to the preferences displayed by individuals for one kind of behavior or attitude, rather than another. His categorizations of values appear to correspond to the processes of valuing as described by Louis Raths in his book, Values and Teaching.[3] In Morris's categories, values may be classified as operative, conceived, and objective:

1. An operative value refers to the value choice that is made by the individual, when he selects and rejects among the possibilities that are available

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[1] Kirschenbaum and Simon, "Values and Futures Movement," in Learning for Tomorrow, Toffler, pp. 256-70; Combs, Educational Accountability, pp. 23-25; Robert Garofalo, "Blueprint for Band: We Need Sound Curriculums, Not Just Skilled Performers," Music Educators Journal 60 (November 1973): 40-42.

[2] Charles Morris, Varieties of Human Behavior (Chicago: University of Chicago Press, 1956).

[3] Louis Raths, Harmin Merrill, and Sidney Simon, Values and Teaching (Columbus, Ohio: Charles E. Merrill, 1966).

2. A conceived value refers to a value choice based upon the "anticipation or foresight of the outcome"[1] of the exercise of personal judgment
3. An objective value refers to the value choice that is objectively preferred, made without a consideration for the possible consequences of the selection.

The valuing processes of prizing, choosing, and acting, according to Raths, are subdivided as follows:

a. Prizing one's beliefs and behaviors
  1. prizing and cherishing
  2. publicly affirming, when appropriate

b. Choosing one's beliefs and behaviors
  3. choosing from alternatives
  4. choosing after consideration of consequences
  5. choosing freely

c. Acting on one's beliefs
  6. acting
  7. acting with a pattern, consistency, and repetition.[2]

By comparing Morris's categorizations with Raths's strategies of valuing, it appears that (1) Morris's category of "operative values" corresponds to Raths's "process of choosing from alternatives," (2) "conceived or conceptualized values" are comparable to Raths's design for choices involving "a consideration of the consequences," and (3) "objective values," which, according to Morris, refers to values that are "objectively preferable," are indicative of Raths's process of "choosing freely."

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[1] Rogers, Freedom, p. 241.

[2] Raths, Merrill, and Simon, Values and Teaching.

Values-clarification, then, is an approach to help young people (1) develop their ability to identify, discriminate, and make judgments, and (2) formulate their own values, beliefs, attitudes, and appreciations. Some systems deal with the content of values, while others focus upon the valuing process itself. Some approaches incorporate values into the subject matter; others are a combination of approaches wherein values are not only incorporated into the subject matter, but, students are encouraged to utilize their total knowledge in further related projects of their own choosing. In this scheme, students are engaging in the valuing processes of prizing, choosing, and acting, and additionally, they are learning the subject matter of the course.[1] Approaches to values may vary, but goals are essentially the same--to develop in young people the necessary skills for dealing with value conflicts and value choices.

> Modern education must produce far more than persons with cognitive skills. It must produce humane individuals, persons who can be relied upon to pull their own weight in society, who can be counted upon to behave responsibly and cooperatively . . . whose values and purposes are positive, feeling persons with wants and desires likely to motivate them toward positive interactions.[2]

Humanistic concerns for positive self-concepts, responsibility, openness to experience, individual creativity, and significant human relationships, are analogous to earlier concerns in the history of education. Humanistic education of the sixties and seventies embraces many of the theories of progressive education of the twenties and thirties. Guided by the maxim of learning through experience, humanism proceeds in a direction away from the tradition of passive, docile learning; it acknowledges freedom and opposes coercion; it seeks to provide a humane education for all by encouraging the free pursuit of personal interests.[1] The dignity and worth of the individual, personal esteem and self-acceptance, are central to the theme of its most basic concern--values and values-clarification. For, "when a person accepts himself, he is much more free to hear and understand the other person."[2]

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[1] Simon, Howe, and Kirschenbaum, Values Clarification, pp. 19-22; Jack R. Fraenkel, "Strategies for Developing Values," Today's Education 63 (November-December 1973): 49-55; Garofalo, "Blueprint for Band," p. 39.

[2] Combs, Educational Accountability, p. 23.

Similar concerns in music education were expressed by the MENC Bicentennial Commission in their recommendations to music educators:

> . . . to strengthen their commitment to the humanization of classroom instruction . . . to review America's past, understand her present, and begin to establish commitments to her future.[3]

Humanists' emphases on values and values-clarification, moreover, offer important implications for aesthetic growth, the primary goal of music education. Aesthetic growth, defined contemporarily, refers to the appreciations and attitudes that "are developed by the individual student from his personal assessment . . . of the worth and quality of his own experiences with music." Thus, music education, organized within such a philosophic framework, would seek to provide the means for implementing (1) responsiveness to the expressive qualities of music and discrimination between different musical styles, (2) openness to all kinds of musical experiences, (3) confidence in one's individual creativity, and (4) positive feelings toward music.[1]

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[1] Dewey, "Experience," in Open Education, Nyquist and Hawes, p. 305.

[2] Rogers, Freedom, p. 96.

[3] MENC, "Awareness for Music," p. 54.

> A primary responsibility of educators is that they not only be aware of the general principle of the shaping of actual experience by environing conditions, but that they also recognize . . . what surroundings are conducive to having experiences that lead to growth. . . . Above all, they should know how to utilize the surroundings, physical and social, that exist, so as to extract from them all that they have to contribute to the building up of experiences that are worthwhile.[2]

If humanism, then, is to provide an education of meaningful, humane experiences, it would appear that humanistic doctrine must be based upon an acceptance of the challenges of the times, and an awareness of the obligation to the young people of today. Contemporary literature suggests, further, that the wisdom of yesterday, together with the knowledge of today, are the mighty determinants of tomorrow. If their message of belief, hope, and aspiration, therefore, is to become truly significant, it would seem that humanists must look to their manifold task: "To urge the creative expression of young minds to their highest powers and so to help form their visions of a future that will be guided by informed values and ethical principles."[1]

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[1] Garofalo, "Blueprint for Band," p. 42.

[2] Dewey, "Experience," in Open Education, Nyquist and Hawes, p. 312.

Similarly, music educators, dedicated to the goal of creating the self-actualizing person must view their modern role as facilitators who ". . . respond to the individual learner in terms of what he needs in order to know what he is and what he can become."[2]

IV. Summary

Trends in modern education tend to indicate that the "contemporary debate has swung from change versus no-change,"[3] to the methods and approaches that might be employed for facilitating change. Attempts to formulate the processes of learning have resulted in diverse revelations of "how" learning occurs. The offering of multitudinous approaches, schemes, systems, strategies, and techniques of learning, reflects the vigorous, all-consuming modern quest for guidelines of certainty.

B. F. Skinner's behavioral theory has found application in behavioral objectives, an approach which establishes prerequisite criteria for learning, and identifies, concurrently, the goals and processes of education. Advocates of the behavioral approach, attacking the passivity of traditional processes of education, affirm that observable behaviors are outward manifestations that learning is taking place. Critics of behaviorism argue that visible skills and observable academic accomplishments cannot be construed as true indications of learning: "Passivity, not activity may be more characteristic of the learning process and the creative process as well."[1]

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[1] Eurich, "Humanities," in Learning for Tomorrow, Toffler, p. 156.

[2] Phyllis E. Dorman, "Grassroots Accountability," Music Educators Journal 60 (November 1973): 45.

[3] Bennis, Benne, and Chin, Planning Change, p. 1.

Behavioral adversaries may find support for their views in the doctrines of John Dewey. Dewey, recognized as the great proponent of experiential learning, nevertheless, defended the process of thinking as "the method of an educative experience."[2] His philosophy stressed the importance of the intellectual process as the basis for behavior: "Ideas . . . are anticipations of possible solutions. They are anticipations of some continuity or connection of an activity which has not as yet shown itself."[3]

Despite the strong soundings of opposition, behavioral objectives have been accepted and utilized. In an academic world of confused goals and vague philosophies, indefinite theories of learning and nonspecific techniques of instruction, the behavioral-objectives approach may have merit as an effective tool for curriculum planning, and for clarifying goals and instructional processes.

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[1] Melvin L. Rogers, "To Think and to Live is to be Filled with Painful Doubt," The New York Teacher, 9 December 1973, p. 19.

[2] John Dewey, Democracy and Education (New York: The Macmillan Company, 1958), p. 192.

[3] Ibid., pp. 188-89.

Technology has made its contribution to the school reform movement. Computer-assisted instruction ("CAI") and Individually Prescribed Instruction ("IPI") offer the promise for more efficient learning. Self-direction, individualization, problem-solving, simulations, and the logical sequential ordering of studies, is merely a partial listing of the claims for educational technology. It has been stated, however, that technology cannot in the present, offer the solutions necessary for dealing with today's problems in education. Critics cite that its dependence for programing an existing theory of instruction, often results in the mere duplication of an already ineffective system. Adversaries also point out that programing, based upon behavioral objectives, tends to inhibit the exercise of individuality and creativity.

Many advocates of school reform unmitigatedly denounce the tradition of passive learning; yet, it appears that the essence of technological learning is of a passive nature. In an educational era that appears to be moving toward (1) creating humane individuals of feeling and action, (2) providing opportunities for the development of interpersonal relationships and interactions within a community of learners, and (3) problem-solving and decision-making in real-world situations, it would seem that the merits and values of technological instruction remain open to serious questioning and debate.

> Through the ages, man has been bedeviled by impossible attempts to achieve harmony with other men. In our time, this human imperative has taken on cataclysmic proportions. A highly developed humanistic philosophy . . . is not a luxury for scholars, but a fundamental challenge for all men.[1]

Humanistic education of the sixties and seventies embraces many of the theories of progressive education of the twenties and thirties. However, the changing emphases and newer meanings of humanism warrant attention.

Many contemporary authors point out that the past can no longer provide meaningful direction for the concerns of the present; traditional values and beliefs become dead, useless knowledge in a society that is undergoing constant and rapid change. Educationists recognize that the young people of today, no longer bound by the dictates of their elders, are to be regarded as unique persons, capable of accepting the responsibility for their own behavior. Acknowledging the role of the future in education, "futurists" urge that every individual must be granted the right to affect his own personal destiny in a rapidly changing society. It appears that twentieth century humanistic education, therefore, must transmit to every youth, the processes that will enable him to become the author of his own values and the master of his own actions.

> The school sets out deliberately to devise the right environment for children to allow them to be themselves and to develop in the way and at the pace appropriate to them. . . . It lays special stress on individual discovery, on first hand experience and on creative

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[1] Burke, "Human Imperative," p. 19.

> opportunities for creative work. It insists that knowledge does not fall neatly into separate compartments, and that work and play are not opposite but complementary.[1]

Many elementary schools in the United States, in the name of innovation, are attempting to capture the success of England's primary schools by replicating the informal British classrooms. It has been implied, however, that meaningful transformations in education, are not to be achieved by the mere duplication of already successful models. Many educators have indicated that the unquestioning and ready acceptance of vaguely understood theories and practices, only results in conformity once more, a rigid adherence to cleverly codified little parcels for teaching and learning. It would seem that the real success of any alternative approach is to be found in the ways that the modern teacher perceives and fulfills his role as a facilitator of learning: (1) how he observes and diagnoses the needs and behaviors of learners; (2) how he utilizes the acquired information for creating the kinds of learning environments, and employing instructional devices, appropriate to the specific and varied learning styles of students.

Current literature, for the most part, calls for a redefinition of educational goals in terms of human needs. Many sources, moreover, point to the contemporary teacher's responsibility of developing his own particular style for implementing freedom, individualism, and group learnings. It would seem, then, that today's educator might fulfill, somewhat, his obligation by (1) providing a broad range of experiences and materials; (2) establishing a physical setting and emotional climate conducive to self-initiated, self-directed learning; (3) modifying plans in response to observations; (4) developing and employing a variety of instructional techniques that effect a variety of learning styles; and (5) giving the learner opportunities for discovering individual learning styles.

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[1] Central Advisory Council for Education (England), Children and Their Primary Schools, 2 vols., vol. 1 (London: Her Majesty's Stationery Office, 1967), p. 187.

CHAPTER IV

BASIC ISSUES AND PROBLEMS IN CONTEMPORARY MUSIC EDUCATION

Educators appear to agree on a number of broad issues concerning the changing mores, life styles, and values of contemporary society. Their views reflect analogous concerns for traditional patterns of schooling that hold little relevance for today's youth and the perplexities of everyday living. "If educators are to help the young understand themselves and bring meaning to their lives," Hoffman stated, "they must construct a curriculum that offers alternatives, relevancy, and flexibility."[1]

What, then, is the function of music education within a society that is undergoing constant and rapid change? What are the specific problems and challenges that confront the music educator during an era of reform in all other areas of education? How is the music educator to reconcile the goals of music education so that they might be compatible with the needs of students in contemporary society?

The intent of this chapter is to develop further insights necessary for planning and implementing more effective elementary school music programs. It explores in greater depth, current music issues and challenges, and offers solutions suggested by noted music educators.

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[1] Burton R. Hoffman, "The Arts in Society and Education," Music Educators Journal 59 (March 1973): 29.

I. Issues, Problems, and Solutions

Hoffman pointed to the arts as important to the creation of a caring, humane society, since they "encompass every aspect of human feelings." He cited the utility of the arts, referring to them as "a means of reacting to people and situations . . . a way of feeling that interprets and correlates every phase of our lives."[1]

Kenneth Clark expanded upon this view of the "living quality" of the arts and their relevance to everyday life. "The arts," he said, "are related to basic instincts which we can all understand--the instinct to survive, to worship, to play, to make love."[2]

However, it has been pointed out that the arts are being relegated to a secondary position in many of today's curriculums:

> What a pity that a compulsion for the mundane and the practical has invaded our schools--read more readily, calculate more quickly, proceed to the practical with haste and to the arts if time permits.[3]

In an educational era that recognizes the need to prepare young people to live "in a free democratic society in which they will have the opportunity and responsibility to make choices,"[1] it appears that the function of the arts toward this important end is being neglected. Advocates of the arts in education have predicted that the kind of aesthetic choices and decisions made by young people "will determine the culture they build for America."[2] Consequently, they reaffirm the validity of music and the arts in the education of all youth.

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[1] Hoffman, "Arts in Society," pp. 30-31.

[2] Ibid., p. 30, from Kenneth Clark, "Unity in Diversity," in Masterpieces of Fifty Centuries (New York: E. P. Dutton and Company, Inc., 1970).

[3] Hoffman, "Arts in Society," p. 32.

Schwadron raised questions indicating similar concerns pertaining to the relevancy of music education in contemporary society:

> Are musical tastes humanistically centered, subject to personal likes and dislikes? Is the student the focal point as the creator of his own musical culture? Is the connoisseur the reliable source of standards rather than the preferences of the masses?[3]

In a recent interview, Aaron Copland attempted to provide some answers to inquiries of this nature. He implied that current music programs tend to reveal an obsession with "music of the past,"[4] and offered some insights into the apparent disenchantment with present methods in music education. He explained:

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[1] Karl D. Ernst and Charles L. Gary, eds., Music in General Education (Washington, D.C.: Music Educators National Conference, 1965), p. 1.

[2] Ibid.

[3] Abraham A. Schwadron, Aesthetics: Dimensions for Music Education (Washington, D.C.: Music Educators National Conference, 1967), p. 1.

[4] Malcolm E. Bessom, "Conversation with Copland," Music Educators Journal 59 (March 1973), p. 45.

> You sometimes get good teachers who know their stuff very well, but who are a little bored with music, or who lack understanding of the more contemporary forms because their interest in them is mild or even resistant. . . . The really good teacher has a continuing enthusiasm about music, the possibilities of music, and the newest forms of music, always based on solid background training.[1]

Schwadron emphasized the aesthetic dimensions of music education and pointed to aesthetic and philosophic inquiry as a source of possible solutions to contemporary problems. In addition, he identified a number of major concerns and prevailing attitudes regarding contemporary music education in the United States: (1) the general notion that views music as "entertainment" rather than a subject for serious study;[2] (2) the organization of skills-oriented programs that tend to "by-pass the untalented needs of individuals";[3] (3) the teaching of music by classroom teachers with minimal musical training;[4] and (4) inadequate preparation of music teachers for dealing with contemporary issues.[5]

Schwadron urged that the philosophy and practices of general music education must be consistent with the needs of all individuals as future consumers of the arts. He pointed to the significance of a planned sequence of musical studies for contemporary music education:

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[1] Bessom, "Conversation with Copland," p. 46.

[2] Schwadron, Aesthetics, p. 70.

[3] Ibid.

[4] Ibid., p. 73.

[5] Ibid., p. 69.

> A citizenry capable of exerting artistic discrimination and value judgment would recognize the need for music education on more meaningful planes of reference. The learning sequence should make the individual cognizant, for example, through the development of listening, participation, and analytical skills--of sonata-allegro form, of design in general, of the relative merits of popular and serious music, of the creative aspects involved in "how the composer goes to work," of the social and economic forces which determine the disc-jockey's "top-ten," of electronic and tapesichord compositions, of changing historical styles, of the dissondance-consonance concept and related conditioning factors, of the problems inherent in subjective-objective evaluation, and the significance of music as a symbolic representation of psychological stress manifested in terms of time and tone. These are the functions of a "required" general music program, both aesthetically oriented and psychologically sound. The need for implementation of such a program rests with the music educator and with those professional agencies that motivate educational change. Our philosophy and curricular practices must show consistently that the masses can be educated musically.[1]

Schwadron reaffirmed his position of philosophical inquiry as the means for formulating the concepts and objectives necessary to guide contemporary music educators in meeting the problem of educating the masses toward greater aesthetic understanding.[2]

Larry Edwards similarly alluded to these aesthetic dimensions and perceived music education as an analogue with everyday living. "As teachers," he advised, "we should lead young people toward a meaningful place in society. . . . Our goal is to encourage each student to develop his own value system rather than to emulate ours."[3] Of contemporary practices and their emergent problems, he wrote the following account:

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[1] Schwadron, Aesthetics, p. 71.

[2] Ibid., pp. iv-v, 75.

[3] Larry Edwards, "Elementary School Students Should Make Value Judgments, Here's How Sensitivity and Independence Can be Developed," Music Educators Journal 61 (September 1974), pp. 41, 44.

> Much has been written to justify music in the elementary curriculum. Toward this end, effective and convincing curriculum guides have been developed. . . . This kind of basis, however, does not lead to the education of the whole person . . . all students must gain more than facts and skills; they must also gain insights. We must expose them to ideas that will liberate their minds from . . . unproductive thinking. By placing too much emphasis on cognitive and psycho-motor development, we leave one-third of the liberated person's development, the affective domain, to chance.[1]

He pointed out, further, that present patterns of music instruction tend to promote conformity among students, rather than the ideal goal of "nurturing their spontaneity and channeling their free-thinking so they can become appreciative, creative, understanding, sensitive, critical producers and consumers of the arts."[2]

"When the foundation of education is primarily skill development, it is unlikely that a child's true potential will be tapped."[3] Walter Wehner's reflections on the ineffectiveness of current music programs bear striking resemblance to Schwadron's reference to approaches that tend to "by-pass the untalented needs of individuals." Wehner commented,

> Most aesthetic education is directed toward those who will never use these experiences in functional careers in the arts. Therefore, these efforts must be founded

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[1] Edwards, "Elementary School Students Should Make Value Judgments," p. 41.

[2] Ibid.

[3] Walter Wehner, "The Endless Stream that Never Ends," Music Educators Journal 59 (September 1972): 26.

> on concepts other than those valued in the career market. The importance of arts education must be based on an ideal view of man . . . as a creative being who can use his leisure in humane ways. . . . Through adequate experience in the arts, man can and should--within limits--become master of himself.[1]

"There are many forces at work in our society that block and limit creativeness."[2] Wehner further clarified the problems confronting the contemporary music educator, stating that these ideal goals and basic beliefs of contemporary education were being challenged by pervasive forces in society. He pointed to the (1) threat to the ideal view of man posed by the fear of war, illness, economic depression, and sudden abrupt upheavals in social and family relationships, and (2) seeming inadequacy of "the educated man" in a society that appears to place a high priority on training and vocational skills.[3]

He expressed concern about the ability of music education to deal effectively with these modern problems, due to the irrelevant principles and practices that tend to exist within some current educational systems. He indicated that music educators have attempted to meet the challenges of the times by (1) repressing them--choosing the "Ivory-Tower" route, acting as though problems were nonexistent, (2) venerating the past and adhering rigidly to tradition, or

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[1] Wehner, "Endless Stream," p. 24.

[2] Gardner Murphy, Human Potentialities (New York: Basic Books, Inc., 1958), p. 158.

[3] Wehner, "Endless Stream," pp. 24-25.

(3) utilizing nebulous approaches, based upon the rationale that the effectiveness of these present programs can be determined only by future evaluation.[1]

Wehner suggested possible solutions to the contemporary problems in music education: a redefinition of purposes and goals, and realistic attempts to relate goals to actual programs and practices. He also supported the need for a broadening of the definition of aesthetic education to reflect prevailing concerns for freedom of thought, self-realization, and sensitivity.[2]

Bennet Reimer pointed to the "coldly intellectual curriculum of modern times." Among the numerous projects initiated as part of recent movements for educational reform, he indicated, curriculum development in music has been "among the most pressing pieces of unfinished business. . . ." He stressed the crucial need for new methods and materials, and reorganization of programs and learning experiences in music education.[3]

Reimer reiterated the need for an aesthetic education that would deal effectively with these recurring humanistic concerns related to self-identity, self-actualization, values, and decision-making. He pointed up the superficiality of much of human experience in the modern world: the inability of today's youth to postpone gratification, to sense the depth of an aesthetic experience, "an erosion of the ability to concentrate . . ." to explore and share human feelings. "The arts," he emphasized, "are our major means of educating that most characteristically human dimension--subjectivity--to an awareness of ourselves as feeling creatures and of our world as a world we know largely by feeling."[1]

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[1] Wehner, "Endless Stream," p. 25.

[2] Ibid., p. 26.

[3] Bennet Reimer, "Putting Aesthetic Education to Work," Music Educators Journal 59 (September 1972): 32.

Roach's reflections on contemporary issues and practices appear to suggest a somewhat less revolutionary position. He questioned the "practicality" of contemporary philosophy and practices in education that may work to the detriment of improving aesthetic sensitivity. "In making the music curriculum relevant to society," he warned, "we should not be too hasty to substitute expedience for quality."[2] At the same time, Roach described the present era as a time of great vitality in the arts, and urged the experimentation and exploration of the new--with the reservation that "we must not be too anxious to break with the past."[3]

II. Summary

Much concern has been expressed in recent years over the irrelevance of traditional music programs and methods. A recent nation-wide survey indicated a number of problems existing in music education: disinterested students, lack of organization, disparities between philosophies and practices, nebulous "innovative" programs, and the music-in-isolation nature of instruction.[1] Contemporary writers point recurrently to these and related issues, suggesting ways for narrowing the gap that appears to exist between desirable levels of accomplishment in contemporary music education and the actual outcomes.

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[1] Reimer, "Aesthetic Education to Work," pp. 32-33.

[2] Donald Roach, "Contemporary Music Education: A Comprehensive Outlook," Music Educators Journal 60 (September 1973): 38.

[3] Ibid., p. 40.

Literary sources cite efforts within music education to resolve these issues and challenges of modern times through innovative programs.[2] However, the successes of these practices appear dubious, since it has been pointed out that often, claims of innovation are merely repetitions of traditional patterns of instruction organized within new conceptual frameworks; equally important to the need for innovation, is the requirement for well-informed, open, creative teachers.

An examination of contemporary views reveals consistent concerns for dealing with the aesthetic realm. Theorists in the arts appear to recognize an essential link between aesthetic-oriented philosophy and basic attitudes toward life. They identify the compatibility of aesthetic goals with humanistic concerns in general education:

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[1] Caylor, "Problems," pp. 166-67, 175-88, 247, 238-39.

[2] Ibid., p. 247; Cahn, "Bach," p. 46; Wehner, "Endless Stream," p. 25.

> It is essential that each person be exposed to knowledge about nature and human nature, to experiences of spiritual enlargement, beauty, and wonder, love and moral obligation, self-transcedence and an enhanced sense of significance and the sacredness at the heart of existence.[1]

The issues and concerns expressed by music educators might well be classified into three broad areas:

1. Problems relating to aesthetics and aesthetic understanding
2. Problems relating to teacher preparation
3. Views and attitudes, public and professional, toward music and music education.

The nature of the problems existing within these three categories suggests the need for modern music educators to be (1) aware of basic philosophical principles and their applications; (2) cognizant of current musical styles; and (3) capable of dealing with technological developments and changing learning strategies applicable to music instruction.

There appears to be a consensus of agreement among contemporary writers that the challenges of innovation must be met by educators who are well-informed, confident, secure, and imaginative. Information and additional insights necessary for the planning and implementation of more comprehensive "innovative" programs in elementary music education are presented in Chapters V and VI.

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[1] Wehner, "Endless Stream," p. 27.

CHAPTER V

THE EFFICACY OF AESTHETICS FOR MUSIC EDUCATION

Although aesthetics has become a familiar and acceptable term in music education, its precise meaning often remains obscure and vague. A number of diverse viewpoints have been offered to describe the nature and value of the aesthetic experience.

Abraham Schwadron cited the need for providing "a firm philosophical framework for contemporary music education . . . for critical probings into the aesthetics of music."[1] He pointed to a general neglect in teacher education programs to include the study of philosophy and aesthetics, and among music educators, a lack of understanding of aesthetics and its relevance to the practices of music education.[2]

Consequently, the purposes of this chapter are to (1) present and clarify a number of the theoretical descriptions that have been offered for aesthetics and aesthetic education; (2) illustrate the aims of music education in terms of musical growth--aesthetic responsiveness;

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[1] Schwadron, Aesthetics, p. iv.

[2] Ibid., p. v.

(3) discuss the nature and meaning of the aesthetic listening experience; and (4) offer several contemporary approaches to perceptive listening. As an inquiry into the aesthetic traditions of music education, this chapter cites both traditional and contemporary sources. Relevant personal observations and experiences in music education are included by the researcher, for the purpose of relating principles to practices.

It is hoped that these procedures offer practical implications for music instruction at the elementary level, and provide insights into some basic concepts of aesthetics and aesthetic education that tend to guide various approaches to music education: (1) children's needs should be defined to include the needs "to believe, to know, to feel, to have ideas, to validate their impressions, to symbolize their perceptions";[1] (2) aesthetic experiences contribute to the well-being in a unique way by giving aesthetic satisfaction, and by illuminating every mode of experience;[2] (3) intrinsic education--learning one's identity, learning to grow, learning what is desirable, learning what to choose and what not to choose--is an integral part of arts education;[3] (4) aesthetics comprises not only music, but also psychology, history, sociology, anthropology, and other disciplines which are concerned with human behavior and the factors affecting it;[1] (5) works of art are (a) the ideas and emotions of the artist projected into "concrete images," and (b) the reflections of certain styles and trends within the artist's life-time.[2] (See e.g., Music K-6, p. 22 above.)

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[1] Kaplan, Foundations, p. 26.

[2] Murphy and Sullivan, Music in Society, p. 2.

[3] Ibid., p. 27.

I. The Aesthetic Position

> The philosophical level of discussion provides a unique control for the imaginative mind and for a most revealing means of examining the manifestations of art as experience. . . . Such study should help us to understand why we are doing what we are doing, or what we ought to be doing in order to realize other goals.[3]

Monroe Beardsley argued that it is no longer possible to address a painting or a poem, as Emerson addressed the Rhodora: "If eyes were made for seeing, then beauty is its own excuse for being." Beardsley implied that it was becoming increasingly difficult to offer justification for the worthiness of art and philosophical proof that aesthetic enjoyment is good of itself. He suggested that psychological inquiry of the future might offer enlightenment as to the kinds of inherent values that may be found in various works of art. "Meanwhile," he warned, "we ought to become as clear as possible about what we are looking for, and while we must take care not to overestimate our present knowledge about the inherent values of art, we must reasonably consider that we have enough on hand, to justify a strong hunch that these values are very great."[1]

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[1] Nelson B. Henry, ed., Basic Concepts in Music Education, The Fifty-seventh Yearbook of the National Society of Educators (Chicago: University of Chicago Press, 1958), p. 94.

[2] Suzanne K. Langer, Mind: An Essay on Human Feelings (Baltimore: The John Hopkins University Press, 1967), p. 104.

[3] Schwadron, Aesthetics, pp. 2, 4.

> Men develop an immunity for aesthetic experience when the art products they encounter have become isolated from human conditions that have produced them . . . or when they have not had the opportunity to learn to understand the art products.[2]

Charles Leonhard described music as an aesthetic discipline. He conceived music as an important source of symbolic experience; he idealized the unique function of music in the lives of individuals.[3] Leonhard appeared to acknowledge the prevailing aesthetic positions of false notions and abstract views; he cautioned for the careful avoidance of the hazards implicit in the term, aesthetic discipline. He conceded that the word, discipline, understood to mean an intellectually and culturally significant body of subject matter, posed little possibility for misinterpretation; the word, aesthetic, presented some hazards. However, relying upon Dewey's concept of close relationships between ordinary experience and aesthetic experience, Leonhard offered a meaningful interpretation: that ordinary experience has an aesthetic quality "when it is vital and conscious of movement through obstacles toward fulfillment."[1]

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[1] Monroe C. Beardsley, "The Aesthetic Problem of Jusification," The Journal of Aesthetic Education 1 (Autumn 1966): 32, 39.

[2] Charles Leonhard, "Human Potential and the Aesthetic Experience," Music Educators Journal 54 (April 1968): 40.

[3] Ibid., p. 39.

Theorists of the arts in society, traditionally have taken one of two aesthetic positions, the "formalist" view or the "referential" approach. The formalists have philosophized that the artistic meaning of a work is inherent in the art work itself.[2] Thus, a translation of this *ars gratia artis* concept for music education, might suppose that the musical worth of a composition is the overall form of the music. It would seem that the emotional significance of the work and verbalizations about the music might be dispelled by such an interpretation.

The contrasting referential position views art as a vehicle which stirs the intellect and rouses the emotions. This extrinsic approach emphasizes the extramusical functions of music (the ethical, intellectual, and national meanings of the art);[3] and the personal and social aspects (the emotional content and impact of musical forces in the lives of individuals): "Ordinary men are not immune to aesthetic experience. They seek to bring order and beauty as they know them, into their lives . . . and this is the very essence of aesthetic."[1]

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[1] Leonhard, "Human Potential," p. 40.

[2] Roach, "Contemporary Music Education," p. 37; Paul Henry Lang, *Music in Western Civilization* (New York: W. W. Norton and Company, Inc., 1941), pp. 977-78; Eduard Hanslick, *The Beautiful in Music* (Indianapolis: The Bobbs-Merrill Company, Inc., 1957).

[3] Leo N. Tolstoy, *What is Art?* (Indianapolis: The Bobbs-Merrill Company, Inc., 1960); Lang, *Music in Western Civilization*, pp. 1-18, 938-44, 977.

Beardsley's position appears to proceed in a direction apart from the traditional formalist view. However, his apparent rejection of formalist philosophy does not suggest a complete departure from the *ars gratia artis* justification for art, since he also implied the need for a more deepening awareness of the inherent values to be found in art objects. At the same time, his beliefs do not offer the kind of evidence whereby he might be labelled a pure referentialist. Rather, his views seem to correspond to those of a third position,[2] identified as "absolute expressionism."

Absolute expressionism, as a middle-of-the ground approach to aesthetics, has characteristics suggestive of both the formal and referential positions. The theory, stressing that "the experience of art is related to the experience of life at the deepest level of life's significance,"[3] has overtones of Leonhard's view which relates aesthetic experience to life experience. The formalist tradition, which emphasizes the intrinsic value of art, becomes evident in the absolute expressionism theory by its affirmation of developing musical insights through in-depth exploration of the aesthetic qualities contained within individual art works.[1] Thus, the aesthetic experience in music, based upon absolute expressionism philosophy, might be defined as the ability to perceive the aesthetic-intrinsic values inherent in music, and to react to the ideas and emotions conveyed by those values and by the music itself.

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[1] Leonhard, "Human Potential," p. 40.

[2] See Bennet Reimer, *A Philosophy of Music Education* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970).

[3] Roach, "Contemporary Music Education," p. 37.

Leonhard's ideology views aesthetic experience as existing within the realm of ordinary experience, comprehensible to the ordinary man. It compares well to the referentialist's belief in the extramusical purposes of music. However, it ought to be stressed that Leonhard's theory, as with any other aesthetic approach, might be equated to any one of the aesthetic positions, but dependent upon the interpretation rendered, and the translation applied to the term, aesthetic.

Another view holds that the term, aesthetic, has an ethereal, unworldly connotation. A related attitude stresses that an aesthetic experience is possible only for the cultivated and the mature person.[2] It might be presumed that the former position is one in which the aesthetic experience becomes far removed from the realm of ordinary experience; the latter attitude, in its application to music education, could lead to an overemphasis on technical matters in the early years of instruction. As Schwadron has indicated, "Neither the mere blowing of a horn (no matter how technically thrilling) nor the mere mechanical transcription of notation (no matter how accurate) will serve the aesthetic purpose. . . ."[1] The task of the aesthetic music educator ought to be one "to prepare (not saturate or only expose) others to recognize the richness of aesthetic involvement. . . . to help them discover ways to ensure that involvement throughout their lives."[2] Schwadron was quite explicit in his recommendations for those who seek to transform aesthetic meanings into practical pedagogical applications:

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[1] Roach, "Contemporary Music Education."

[2] Leonhard, "Human Potential," p. 40; Elisa Steenberg, "The Scholar's Object: Experience Aesthetic and Artistic," The Journal of Aesthetics and Art Criticism 30 (Fall 1971): 49-54.

> We must . . . learn to utilize the dynamics of ordinary experience to clarify how music draws on such experience and heightens it in a unique way. Children can identify and learn to relate personal experiences to music. The need and desire for both variety and unity in their experiences of dining and selection of clothes; the struggle-fulfillment principle in the games they play and the stories they read; the dynamics of repetition and contrast in the decorative environment of school, home, and church; the norm-deviant rhythm of daily life . . . all these can be made relevant to symbolic musical meaning. Children can learn that feelings of tension and relaxation can be created musically by dissonance and consonance and further that conceptions of the latter are subject to stylistic change. In this way the musical experience captures the "essence" of the ordinary experience and thereby infuses the latter with a richer interpretation.[3]

Additional views define the aesthetic experience as responses to the best, most abstract, and most idealized examples of musical expression, and to music that has proved its value by the test of time.[1] Such interpretations of aesthetics would seem to warrant special attention. Zofia Lissa, for example, commented on the importance of understanding the historic changeability of musical perception. "The music historian and psychologist," she cautioned, ". . . ought not to omit from their field of vision the changing nature of musical perception and the relativity of musical appraisal it entails."[2] Her thoughts may be summarized as follows:

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[1] Abraham A. Schwadron, "Some Thoughts on Aesthetic Education," Music Educators Journal 56 (October 1969): 87.

[2] Ibid., p. 88.

[3] Ibid., pp. 87-88.

> Knowledge of music literature from various historic periods fosters the cultivation of various listening attitudes. . . . people have different perceptual attitudes. . . . music implies different meanings to man at various stages of human development. Music represents various kinds of experiences to various civilizations.[3]

The essence of Lissa's commentary would seem to be the erroneous conceptions of those who seek to formulate judgments based upon irrelevant critieria--that is, musical perceptions of one era that cannot apply to another time in which, perhaps, the "same music was heard with a much different ear."[4] The inclination of individuals to bring to varied listening experiences, their own categories of musical thinking, is understandable. However, pointing up the dangers of aesthetic appraisals rooted in "a-historic" attitudes, and the misunderstandings that are likely to occur between composer and listener, Lissa cited the following examples:

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[1] Leonhard, "Human Potential"; Lang, Music in Western Civilization, pp. 177-78.

[2] Zofia Lissa, "On the Evolution of Musical Perception," The Journal of Aesthetics and Art Criticism 24 (Winter 1965): 285.

[3] Ibid., p. 284.

[4] Ibid., p. 285.

> A theoretician entrenched in the old norms of perception is incapable of grasping the innovations the new style begets if he persists in applying the old norms of appraisal born from earlier musical styles. . . . a critical notice dating back to 1910 . . . serves as an apt example of an utterly disintegrated sense of stylistic apprehension brought about by Schöneberg's *Three Klavierstücke (Op. 11)*, which worked havoc upon the musical perception of the critic. . . . The application of music criteria of earlier times . . . was to lead the writer to stating that Schöenberg's music is incoherent, hence expressionless. . . . Hugo Riemann . . . attempted to analyze the Gregorian Chant by applying . . . the metric and rhythmic patterns typical for Vienna Classicism. . . . R. Ingarden, . . . his definition of music does not embrace either contemporary music or that of other civilizations. It centers on European music.[1]

"Art is a way of creating and enhancing values, and values in art are 'qualities-as-felt.'"[2] This unity of feeling and quality, according to Melvin Rader, constitutes "aesthetic value." Rader, however, did not exclude the possibility of separating feeling from quality, and conceded the utility of emphasizing, at times, the subjective pole to the exclusion of the objective pole, and vice versa. However, the focal point of his discourse was the concept of art as "value-expressive."

> As value-expressive, art transcends the limitations of the natural world; for values are frequently ideal and not real; they are created by the imagination and not perceived as matters of fact.[3]

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[1] Lissa, "Evolution of Musical Perception," p. 286.

[2] Melvin Rader, "The Factualist Fallacy in Aesthetics," *The Journal of Aesthetics and Art Criticism* 28 (Summer 1970): 435.

[3] Ibid.

To lend further clarity to the discussion, Rader pointed to the role of the naturalistic painter:

> The world as the artist finds it is replete with qualities that excite his appreciation. . . . If he merely recorded his observations without the transforming effect of appreciation, he would be a bore and not a great naturalistic painter.[1]

Essentially, Rader was condemning prevalent notions that emphasize art as knowledge. His apparent rejection of theoretic or fact-oriented interpretations of aesthetics, suggested the urgent need among aestheticians to distinguish between the "expression of values" and the "depiction of values." The implications were, essentially, that expressions of art belong to the former category rather than the latter.[2] (Cf. pp. 91-92 above.)

Bennet Reimer's approach to aesthetic education would seem to provide further clarification of Rader's value-oriented view of art. Perhaps, Reimer offered the more concise and valid explanation of the aesthetic experience when he defined aesthetic growth as,

> . . . the development of sensitivity to the aesthetic qualities of . . . perceptible objects and events . . . a piece of music, a sculpture . . . a dance . . . a building . . . a seashore, a snowstorm . . . factories . . . an election, a religious ceremony.[3]

Reimer indicated that all perceptible objects and occurrences have many qualities in addition to those qualities designated as purely aesthetic. He pointed out, for example, that the utilitarian features of a factory--its speed, power, efficiency, and mass production--would comprise its nonaesthetic attributes. The colors, shapes, movements, and sounds associated with the factory would constitute the aesthetic qualities that convey associative feelings and ideas to the perceiver. Reimer explained that the musical meanings of aesthetic education--melody, rhythm, harmony, tone color, and form were the aesthetic qualities of music that stir deep feelings and manipulate emotions.[1] Thus, according to Reimer, the music educator's primary concern ought to be one of developing the student's sensitivity to these aesthetic qualities.

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[1] Rader, "The Factualist Fallacy in Aesthetics," p. 435.

[2] Ibid., pp. 435-39.

[3] Reimer, "Aesthetic Education to Work," p. 29.

Similarly, Donald L. Banschbach emphasized perception in his approach to aesthetic education. He described the aesthetic experience as perception of the inherent expressive elements of "shaped sound," and reaction to those elements. He explained further, that aural perceptions deepen awareness of melody, rhythm, and form; reactions, subjective, personal, and individual develop tastes and attitudes.[2] Banschbach's philosophy, evidently rooted in the contemporary alternative of absolute expressionism, would seem to offer practical guidelines for current approaches to aesthetic music education. The clarity of his presentation cues a conception of what the essential elements of a contemporary music education program ought to be.

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[1] Reimer, "Aesthetic Education to Work," p. 30.

[2] Donald L. Banschbach, "Aesthetic Music Education," The School Music News 37 (May-June 1974): 20.

Thus, the goals of such a program, based upon the premises formulated by Banschbach, might be to (1) develop insights into the significance of music and an awareness of its essential characteristics and inherent qualities; (2) foster total involvement in the processes of music; (3) stimulate the intellectual processes, and develop sensitivity, awareness, and the ability to make value judgments in music; and (4) provide musical experiences that foster further musical growth through self-initiated learnings and individual creativity.

The above presentation pretends to be nothing more than a brief sketch, intended to "frame" some of the interpretations and meanings that have been offered for aesthetics and aesthetic education. Contemporary aesthetics, as viewed in the foregoing pages, represents varieties of opinions and attitudes related to:

1. Perception
2. Enjoyment
3. Sensuous pleasures
4. Joyous impulses
5. Creative processes
6. Interests, attitudes, appreciations
7. Experience of value
8. Psychic phenomena
9. Artistic beauty
10. Natural beauty
11. Experience of form.

It is generally acknowledged that conclusions in the aesthetic realm are unwarranted; the search for truth, beauty, the good, is never ending. Yet, for the purpose of initiating an aesthetic framework for music education, a general statement, encompassing the common elements and persistent emphases that link aesthetic theories, would seem to be appropriate. Bahm was venturesome enough to rish such a statement:

> My conclusion is . . . . aesthetic experience consists in intuition of intrinsic value. Each aesthetic experience, no matter how simple or complex, static or dynamic, reasonable or unreasonable, exciting or satisfying, nor whether in life or in any of the arts, whether as creator, appreciator, or even owner of an art work, whether utilitarian or fine, or whether minute or magnificent, involves as an essential aspect some enjoyment of an end in itself.[1]

Bahm's dictum warrants reflection. Understood as a broad hypothetical guideline (subject to revision, refinement, and modification, as necessary), it might serve to give proper focus and direction to contemporary programs in music education.

Traditionally, music education has been considered solely as an art, or within the exclusive context of socialization. It appears that the former view might be characterized by a tendency to overlook the fact that children "are not always artists"[2] and live in a very real world of ordinary men of ordinary experiences. The latter approach, in its emphasis on the social context of music, tends to minimize such goals as aesthetic growth and understanding, and the development of musical skills. It would seem that both views disregard the school's dual responsibility of serving both the gifted and the not-so-gifted individual.

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[1] Archie J. Bahm, "Comparative Aesthetics," The Journal of Aesthetics and Art Criticism 24 (Fall 1965): 119.

[2] William Earhart, The Meaning and Teaching of Music (New York: J. J. Little and Ives Company, 1935), p. 91.

Educators seem to agree that the purpose of contemporary aesthetic education ought to be "far more than an attempt to help youngsters enjoy the arts as an adornment to life."[1] Contemporary education, according to Banschbach, should be oriented toward both intellectual and aesthetic development. The proponents of absolute expressionism acknowledge that music educators must believe and demonstrate that music is a subject for serious study, and that the purpose of a music program is to develop heightened aesthetic sensitivity, significant musical competence, and musical understanding. They imply, therefore, that educators must provide exciting, affective, and meaningful experiences that will foster "aesthetic responsiveness"[2]--musical growth in awareness, initiative, discrimination, insights, and skills.[3]

If music education is to proceed on the premise that all men possess an aesthetic sense, then the primary role of music educators, ought to be one of developing this aesthetic sense. The implications of aesthetic education for contemporary programs, however, are many and diverse, as suggested by Munro in the following summary of prevailing aesthetic trends:

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[1] Kaplan, Foundations, p. 21.

[2] Ibid., p. 49; James L. Mursell, Education for Musical Growth (New York: Ginn and Company, 1948), p. v.

[3] Ernst and Gary, Music in General Education, pp. 4-8; Curriculum Development of New York State, Music K-6, p. 1; Schwadron, Aesthetics, pp. 69-92; Roach, "Contemporary Music Education," p. 39; Mursell, Musical Growth, p. 125.

> . . . aesthetics is no longer merely a branch of philosophy. . . . it . . . is devoting more and more of its efforts to empirical studies of the arts and related types of behavior and experience. These include the processes of art creation, appreciation and evaluation, verbal and otherwise. They include the varieties of form and style in the arts and their relation to changing social conditions. . . . contemporary aesthetics emphasizes the role of the work of art as an object and stimulus in aesthetic experience.[1]

The multiple meanings of contemporary aesthetics pose real challenges to the contemporary music educator. Leonhard, however, suggested guidelines for beginning approaches to aesthetic music education:

> Aesthetic responsiveness . . . is taught by example and learned by contagion. Only to the extent that we are moved by the expressive import of music, can we lead our students to aesthetic responsiveness. Every music educator must project an image of a sensitive, intelligent person, who believes in and values the power and beauty of the art of music. Only then, can we touch the hearts, stir the feelings, and kindle the imaginations of our students.[2]

II. Aesthetic Responsiveness

> The concept of "experiencing the arts" has been part of man's culture from the beginning of ancient civilizations to the present. Aesthetic experiences have long been thought essential to the process of becoming a "truly educated" person.[3]

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[1] Thomas Munro, "A Note on the Aesthetics of Naturalistic Humanism," The Journal of Aesthetics and Art Criticism 28 (Fall 1969): 45.

[2] Leonhard, "Human Potential," p. 119.

[3] Wehner, "Endless Stream," p. 24.

The aesthetic experience, according to Leo Sevush, emphasizes the subjective responses and affective growth of all students.[1] What skills, understandings, appreciations, and attitudes are indicative of aesthetic growth? How might the principles of the aesthetic experience be implemented in the classroom?

The purposes of this section are to (1) identify the several avenues of aesthetic responsiveness, (2) present descriptive excerpts from selected observations and personal experiences in elementary music education that point to the implementation of the principles of aesthetic growth, and (3) interpret the situations described in terms of effective or ineffective teaching-learning experiences. It is intended that these procedures might offer some insights into the meanings of aesthetic responsiveness, and help define the role of the aesthetic music educator.

Mursell pointed to musical awareness as an important concern for all music educators. Growth in awareness, he indicated, means to be wholly conscious of the total "landscape" of music: its aesthetic qualities, its traditions, its significance and intimate meanings to people.[2] How might music educators go about reaching the goal of creating musical awareness in their students? Observations of elementary classes conducted by the writer throughout the school year 1969-1970, at the Robert Seaman School, Jericho, Long Island, may offer some insights relative to aesthetic responsiveness.

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[1] Leo Sevush, "A Look at Music Education in the Elementary Schools," The New York Teacher, 18 November 1973, Sec. 2.

[2] Mursell, Musical Growth, pp. 125-51.

Observations of several elementary instrumental classes revealed young children (ranging between nine to eleven years of age) playing a variety of musical works--folk songs, traditional international tunes, transcriptions of Broadway show music, and excerpts from the classics. Bizet's Carmen, Moussourgsky's Pictures at an Exhibition, and even a popularized version of the "Song of the Volga Boatmen" were included in the standard repertoire.[1] It appeared that the instructor was cognizant of the fact that to limit repertoire is to limit awareness; each piece of music presented was totally different. The instructor's introduction to each new work was highly informative; yet, his manner of presentation was relaxed and informal. Casually, he directed the students' attention to the composer of a particular work. Often, his remarks were serious in nature; sometimes, his comments included amusing little anecdotes. But always, the reference was to the nature of the circumstances surrounding the composer at the time the work was composed. Such presentations seemed to stimulate the children and contribute to the overall relaxed atmosphere that prevailed during each session. Within this kind of environment for learning, the children approached the music with apparent vigor and enthusiasm. Students were often encouraged to participate in related, noninstrumental musical activities; that is, to change over from playing and listening types of experiences to the actual singing and clapping out of difficult passages within a selection. As noted by the writer, "The children sang out with abandon, their renditions of 'Yo-ee-o-o' and vigorously clapped the highly syncopated sections of the 'Song of the Volga Boatmen.'"

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[1] From Dorothea May Sironen, "Aesthetics in Action: A Diary of Observations and Experiences in Music Education," New York, 1970. (Typewritten.)

Similar approaches were attempted somewhat less successfully by the same instructor in a number of general music classes. Although children were within the same age grouping, the outcomes were not quite so satisfying. It became apparent that the children's former listening experiences may have been of a passive nature, with little or no opportunity for active participation in additional kinds of related musical activities. Moreover, the children within the general music classes were students possessing varying degrees of musical competence. Some students had an extensive instrumental background; others possessed little experience in music, apart from that derived from general school music. It would appear, therefore, that the transitional experience described above, would be a more natural one for the students who had experienced greater involvement in music activities.

The observations described, it would seem, revealed the successes of a teacher whose students were moved because of his own personal involvement in music, his obvious enjoyment and enthusiasm. Having captivated his young constituents, the instructor was able to initiate teaching-learning situations by which further musical understanding and competency might be developed. The methods employed in both kinds of classes did not always produce the anticipated successes. They appeared to reflect, nevertheless, the insights of a knowledgeable teacher, whose techniques seemed to advance the development of aesthetic responsiveness, the essence of musical growth.

> The wise teacher will recognize that not all his students can achieve the same degree of aesthetic sensitivity toward the art of music. . . . Some students may never rise above the desire for immediate self-gratification. . . . Other students may grasp the sensuous beauty. . . . Still others . . . will gain a perceptual cognition. . . . Some may even be moved to create music of their own.[1]

Mursell described musical initiative as the desire to choose, to create, to participate ". . . to think of things to do with music. . . ."[2] What are the outward manifestations of musical initiative? What is the role of the music educator in channeling student initiatives into productive and exciting musical experiences?

The students of a sixth grade general music class, expressed a desire to combine the activities of the school's dance department with those of the music department. The outcome was to be a musical revue. The children themselves, initiated the planning: one child declared that "a light piano selection" might provide the proper "mood" for the background of a slow Indian dance, the offering of the ballet department; another student, capable of playing "pop and rock tunes" that would "ideally" set the pace for dancing, volunteered his services as an accompanist for the social dance class. The suggestions spiraled onward. The end-product was an exciting dance-music "spectacular."

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[1] Roach, "Contemporary Music," p. 40.

[2] Mursell, Musical Growth, p. 152.

The students of a fifth grade music class were questioned about the topics that might be of general interest for research projects. The diversity of responses again revealed students who possessed an extensive musical background and who evidently wished to pursue topics that were meaningful to them in view of their specialized training, and those who had little or no musical ability, but who, nevertheless, were curious about some phase of music. One of the students of the group expressed the desire to read about "Papa Haydn" because he had recalled hearing the Surprise Symphony in third grade; another student chose Mozart as his topic of study, because he thought it might enable him "to play his sonatas better" if he knew more about "the man himself." A serious piano student said that he might like to do additional research on the "sonata allegro form" since he had spent a great deal of the term studying sonatas for the piano, and especially "the first movement of Beethoven's Symphony in F Minor."

All of the responses were not quite so intellectually or aesthetically oriented as the latter two mentioned. Rather, the preponderance of statements were comparable to the honest simplicity of the "Papa Haydn" remark. However, there appeared to be a remarkable display of enthusiasm on the part of many students, as well as a wide range of musical interests. The final projects took the form of original books and pamphlets, complete with painted and sketched illustrations. Instrumental and vocal demonstrations were an integral part of many of the reports, while others included original compositions modeled after "the style of the composer."

The musical experiences of the two groups mentioned developed from the choices and decisions made by the students themselves. The above situations revealed: (1) kinds of settings in which the diverse musical interests and abilities of the students might thrive; (2) an approach to aesthetic responsiveness that recognized the merits of both simple artistic creation and in-depth musical studies; and (3) the appearance of initiatives that were indicative of musical growth.

"The purpose always is to deepen, broaden, and refine musical responsiveness."[1] Musical initiative might be encouraged through stimulating discussions and student suggestions of how the music ought to sound, and the practical application of those suggestions.[2]

A fifth grader participating in a general discussion of dynamics and timbre in music, confidently announced to the students of a general music class: "All pieces sound better when I play them softly." The instructor produced a simple Sarabande, and asked the child to "try it out on the piano." He played the selection softly and delicately. Apparently, he wasn't satisfied with his interpretation. Finally, he said, "This, I think, has to be played louder and stronger." He performed the selection in the appropriate manner, and a smile of satisfaction came to his face.

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[1] Mursell, Musical Growth, p. 158.

[2] Ibid.; Ernst and Gary, Music, pp. 120-22.

"Listening experiences should be organized, selected, and pointed up with a view to the encouragement and support of musical initiatives of many kinds."[1] Observations of several listening sessions in a fourth grade general music class revealed an approach in which it appeared that the teacher played the dominant role: She summarized the life of the composer, including the details of the dates of his birth and death; a listening session, devoted to one of the composer's "great contributions" followed the introductory message. This procedure was followed during each music period observed. Discussions relating to the treatment, interpretation, or analysis of music (that might be anticipated in approaches to aesthetic music education) did not materialize.

Obviously, this teacher failed to recognize that a process of aesthetic growth is vastly different from simply listing facts, figures, dates, and selected works. Curriculum strategists appear to agree that the development of musical awareness should provide a foundation for adequate responses to tone, melody, and rhythm, as well as the realization of the composer's message.[1] The sketchy biography, together with the teacher's limited commentary on the music, did not include those circumstances that might have led to the writing of the particular work. Although the teacher probably understood the background of the music she was presenting, it became evident that the children, by their lack of responses, did not. Her apparent lack of concern for student opinions and reactions, her display of dominance over the class, and the imposition of her own feelings and attitudes, deprived each student opportunities for experiencing or discovering value systems leading to understanding or appreciation. Since it appeared that "no slightest spring of his interest was touched,"[2] the meaningful vitality of the aesthetic experience was lost:

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[1] Mursell, Musical Growth, p. 168.

> Listening provides the child with an internal form of musical development. It is an esthetic experience that requires that a reaction take place within the individual. A response or reaction cannot be taught because it is a purely subjective phenomenon. However, through providing guided listening activities, the teacher can help the child to listen subjectively, critically, and purposefully. She can lead the child to make subjective and objective observations, to respect the complexity of musical compositions, and to utilize listening experiences to enhance his world.[3]

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[1] Banschbach, "Aesthetic Education," p. 20; Ernst and Gary, Music in Education, pp. 17-35; Gary and Beth Landis, The Comprehensive Music Program (Washington, D.C.: Music Educators National Conference, 1973), p. 3; Schwadron, Aesthetics, p. 89.

[2] Earhart, Meaning of Music, p. 198.

[3] Curriculum Development of New York State, Music K-6, p. 2.

Although the students were presented a good number of musical samplings, variety was lacking in those samplings. Mursell pointed out that musical responsiveness cannot develop adequately unless the student experiences "a good deal of the musical landscape, and in fact, a wide variety of it."[1]

Musical experiences that encourage freedom and confidence with the art of music are manifestations of growth in initiative.[2] Several observations of a fourth grade general music class revealed an approach in which musical activities appeared to emphasize student-initiated learnings rather than the kind of teacher dominance described above. Students were encouraged to contribute to musical experiences through individual performances and demonstrations. On one occasion, students, having heard recordings that demonstrated the various instruments of the orchestra, volunteered to bring their own instruments to class. These instrumentalists performed for the class; they demonstrated various playing techniques. The entire class was given the opportunity to examine and study the mechanisms of the assortment of instruments presented. On other occasions, piano students were encouraged to accompany the class in group singing.

> The development of musical discrimination is one of the main avenues of musical growth itself. Music study which centers upon musical and aesthetic values . . . is aimed directly at the refinement and deepening of musical

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[1] Mursell, Musical Growth, p. 131.

[2] Ibid., p. 170.

> responsiveness, which . . . involves those standards of preference and taste which we call musical discrimination.[1]

Mursell defined discrimination as "the developing of a sensitivity to musical values. . . ."[2] It would seem, however, that the contemporary music educator as a facilitator of musical growth, must be aware of the multiplicity of musical meanings implied by the term, discrimination. M. Zimmerman categorized discrimination as part of the affective domain dealing with "appreciations, attitudes, and interests unique to musical learning, musical taste. It is the province of education," she stated further, "to provide exposure to a variety of musical styles and to provide guidance in shaping taste."[3] Other sources refer to discrimination as aesthetic responsiveness which takes into account not only kinds and degrees of musical excellence, but also the factor of personal enjoyment. Advocates of this position suggest the following guideline for music education: Music of a true artistic value should be used; yet, the pupil's present capacity for enjoyment should not be overlooked.[4]

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[1] Mursell, Musical Growth, p. 185.

[2] Ibid., p. 172.

[3] Marilyn P. Zimmerman, Musical Characteristics of Children (Washington, D.C.: Music Educators National Conference, 1971), p. 21.

[4] Schwadron, Aesthetics, pp. 66-67, 76; Leonard B. Meyer, Emotion and Meaning in Music (Chicago: University of Chicago Press, 1956), pp. 60-61; Mursell, Musical Growth, pp. 172, 186.

A general music student, eleven years of age, had expressed her enjoyment of the music of Tchaikovsky. She had been introduced to the composer's works through the listening experiences provided in her general music class. In her private musical studies, however, emphasis had been placed almost exclusively on works by Mozart and Bach. It was not until her repertoire had been expanded to include Tchaikovsky's Pathétique and Piano Concerto, that her playing began to manifest evidence of conveying the emotional content of the music. Perhaps it was because the music of Tchaikovsky is so full of emotional content, or that genuine aesthetic pleasure is a necessary condition for the development of aesthetic discrimination.

A sixth grade general music student recorded one of his piano selections at the beginning of the term. (This was a serious music student, and a capable pianist.) Toward the middle of the term, he again recorded the same selection, and compared this later interpretation to that of the first recording. Additionally, he taped the various styles and techniques of many of the leading contemporary pianists, and compared them to each other as well as to his own playing. This activity might be regarded as further evidence of musical growth, the development of aesthetic discrimination in which the interrelated roles of awareness and initiative, play a vital, necessary part:

> Situations in which comparisons are instituted can be fruitful and revealing. Put side by side compositions of similar type . . . contrasting type . . . varying excellence . . . various interpretations of the same work.[1]

Another sixth grader, also a somewhat gifted pianist, displayed technical proficiency beyond what might be expected of the typical sixth grade music student. His technique was almost flawless; yet, his performance displayed little expressive content. His participation in the general music class gave little indication of any signs of musical initiative, insight, or discrimination. The child's private music teacher emphasized almost exclusively, the technical aspects of music, constant drill and keyboard exercises. Often, the boy had asked if he might play some selections of his own choosing, but her argument was always that he must first work to improve his technique, so that later he might attempt the works of the masters "with greater satisfaction."

Although the boy's teacher was to be commended for her insights in recognizing the importance of musical skills, it appeared obvious that her skills-oriented approach, intended to promote musicianship, actually decreased the desire of the child for any future exploration of music. As a general music student, the child tended to accept unquestioningly, the opinions and statements expressed by others in the class; he appeared hesitant about voicing his own impressions about music presented or suggestions for interpretation of musical compositions. His own performances for the class, although exhibiting technical expertise, appeared to be mechanical and uninspired.

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[1] Mursell, Musical Growth, p. 188.

> Increased knowledge and understanding lead to increased appreciation and interest. . . . As the young person becomes more discerning and discriminating, it is only natural for him to find his values shifting and his tastes changing.[1]

The first real evidence of musical growth became apparent during the assignment of research projects (see p. 106 above). Perhaps for the first time, he was given the opportunity to express his own preferences. Gradually he began to ask questions in class; finally, he volunteered to play the piano at one of the school's public performances. He chose a lovely impromptu, quite simple technically, but which offered much in the way of expressive and dynamic content. Although the boy was a competent musician, capable of performing a work of far greater complexity than the one of his choosing, his personal exercise of initiative and judgment might be considered as an important step in the development of aesthetic responsiveness. For, as Leonhard pointed out, "There is an aesthetic quality to any well-conceived and well-performed musical composition . . . though it be simple and naive."[2]

Principles and practices in contemporary music education continue to emphasize the aesthetic tradition of music. That "the uniqueness of music . . . in the school relies on the most undefinable of its functions,"[1] became apparent in the observations and personal experiences cited above. Often, it appeared difficult to discern the specific aspect of aesthetic growth being reviewed. It might be presumed that the avenues of musical growth cannot be totally isolated from each other; they are, essentially, manifestations of the same thing, a developing musical responsiveness.

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[1] M. Zimmerman, Musical Characteristics, p. 21.

[2] Leonhard, "Human Potential," p. 40.

L. A. Reid once stated that the perception of art is dependent upon the sensitivity, imagination, creative impulse, and understanding of the perceiver.[2] The observations cited, would seem to verify this position. Fifth graders, when questioned about their choices of topics for research, it will be recalled, revealed musical preferences in statements ranging from simple expressions of interest and curiosity (e.g., the "Papa Haydn" remark), to more sophisticated responses, indicative of an awareness of musical phenomena, apparently stemming from substantial background and training (e.g., the "sonata-allegro" comment).

The foregoing presentation of observations and experiences in music education appears to indicate that the development of aesthetic responsiveness was dependent upon the child's involvement in a wide variety of musical activities--singing, playing, creating, moving, listening, and reading. The observations of instrumental music classes, for example, revealed children, not only reading and playing a variety of works, but also, engaging in related noninstrumental activities such as clapping, singing, and listening. The observations dealing with the organization, planning, and performance of a dance-music revue by sixth grade students was still another situation in which the consistency and diversity of effective musical learning became apparent.

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[1] Kaplan, Foundations, p. 45.

[2] L. A. Reid, "Beauty and Significance," in Reflections on Art, ed. Suzanne K. Langer (New York: Oxford University Press, 1961), pp. 48-58.

In some of the situations described, children were encouraged to investigate, to inquire, and to experiment; they were encouraged to express their preferences, engage in research, and make generalizations; they were given the opportunity to test their impressions, and to revise them, so that they might internalize their final conceptions.

Several of the musical experiences and observations revealed varying characteristics of teachers which could influence their role as facilitators of aesthetic music education. These included (1) the instrumental teacher whose introductory presentations to new works were always informal, yet, highly informative; (2) the fifth grade research projects and the sixth grade music-dance revue that evolved from the choices and decisions made by the students themselves; (3) the seemingly uninspired fourth grade listening sessions in which the teacher played the dominant role; (4) the fourth grade general music classes which emphasized student-initiated performances and demonstrations; (5) the piano instructor whose skills-oriented approach discouraged the exercise of a student's personal judgment and individual initiative.

The following statement taken from the 1974 elementary music bulletin for grades K-6, issued by the New York State Education Department, summarizes the appropriate role of the teacher:

> The teacher needs to evidence a high degree of understanding and flexibility. She needs to vary the degree of guidance from activity to activity, from child to child. She needs to be cognizant of the needs and interests of her pupils and the objectives of the program. She needs to know each of her children and continuously assess each child's stage of development. Then, she needs to be patient, to allow the child to try and to make mistakes, and to offer guidance at the appropriate time.[1]

III. The Aesthetic Listening Experience

> The one learning experience that best reflects the significant changes that have occurred in music over the past decade is listening. Taken out of the passive, rather perfunctory role it played in former days, listening . . . is to serve as a means by which all individuals can respond to what is expressive in music.[2]

The contemporary music educator, in his search for more effective approaches to listening experiences to help students deal more perceptively and affectively with music, might well pose the following questions: (1) Is listening for the pure sake of enjoyment a valid goal for aesthetic education? (2) Are accumulated facts and data necessary prerequisites to listening experiences? (3) Should the development of such musical concepts as pitch, timbre, and form be included in the goals of listening experiences for all students?

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[1] Curriculum Development of New York State, Music K-6, p. 2.

[2] Saul Feinberg, "Creative Problem-Solving and the Music Listening Experience," Music Educators Journal 61 (September 1974): 53.

The views of Andrews and Leeder, Edmund Feldman, and Saul Feinberg, offer some insights into the recurrent philosophic theme of aesthetic responsiveness, and reveal implications for the need of a multi-faceted approach to the aesthetic listening experience.

Andrews and Leeder said: "The inexperienced bicycle rider must have the feeling of the whole experience before he concentrates on the parts . . . listeners must be allowed individual freedom in individual response to their musical experiences."[1] Some twelve years later, Edmund B. Feldman similarly stated: "The final meaning and the entire funding of meaning does not take place until the work of art has been experienced in its fullness and entirety."[2]

The essential meaning of the aesthetic experience remains unchanged today. According to the interpretation offered by Saul Feinberg: "Not until the whole work is experienced can the transactions among the parts take place, the sense of wholeness be achieved, and the heightening and intensification of perception be felt."[1]

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[1] Frances M. Andrews and Joseph A. Leeder, Guiding Junior High School Students in Music Experiences (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1953), p. 185.

[2] Edmund B. Feldman, "The Nature of the Aesthetic Experience," in Report of the Commission on Art Education, ed. Jerome J. Hausman (Washington, D.C.: National Art Education Association, 1965), p. 36.

Instructional strategies, according to Feinberg, should seek to develop patterns of thinking and listening that will contribute to a continuous process of aesthetic growth:

> A creative approach to perceptive listening involves . . . situations in which the listener can function as both a thinker (a problem-solver) and a learner (a gainer of knowledge). In such a setting, the student is not told what is significant in a piece of music, nor is he informed as to what is happening in the work. Rather, he is given the opportunity to explore these possibilities for himself . . . to respond to the work's aesthetic qualities in a deep and penetrating way.[2]

Every individual has the psychological need to develop his own creativity; the music educator must establish those conditions that will contribute to this development by providing a creative listening approach that includes the specific behaviors of problem-solving and creative thinking.[3] J. P. Guilford and his associates, in their books The Nature of Human Intelligence and The Analysis of Intelligence, theorized on the cognitive process of divergent production--the thinking behaviors of fluency, flexibility, and elaboration,[4] by offering some invaluable insights to the music educator for a creative approach to perceptive listening:

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[1] Feinberg, "Music Listening," p. 60.

[2] Ibid., p. 54.

[3] Ibid., pp. 53-60.

[4] J. P. Guilford, The Nature of Human Intelligence (New York: McGraw-Hill Book Company, 1967); J. P. Guilford and Ralph Hoepfner, The Analysis of Intelligence (New York: McGraw-Hill Book Company, 1971).

1. Fluent and flexible listening refers to the perception of (a) the alternative ways that a single musical idea may be translated within a given composition, and (b) the variety that exists in music due to rhythmic, melodic, or harmonic treatment and the diverse interpretations of performers
2. Elaborative thinking involves a step by step process of problem-solving in which the free perceptive listener (a) relates previously isolated and insignificant facts and ideas, and (b) suggests original and alternative procedures for conveying various ideas and feelings through the music (cf. Banschbach, p. 87 above).

A creative thinking approach to listening experiences modeled after the operation divergent production, was offered by Feinberg in three interrelated stages: (1) the problem is perceived and identified (preparational stage); (2) possible answers to the problem are explored until the final solution is reached (exploratory-transformative stage); and (3) the solution is evaluated and internalized (synthetic stage).[1]

It would seem that the success of the preparational stage is largely dependent upon the openness and flexibility of the student, and his ability to (1) focus upon the various elements of the music, and (2) postpone judgments until he has experienced the entire work several times. It appears further, that the duration of time involved in the exploratory-transformative stage, might have a direct bearing upon the meaningfulness of the final solution. It is conceivable that great amounts of time devoted to in-depth exploration and analyzing of possible solutions produce final results characterized by a high degree of creativity and originality. The synthetic stage of internalizing the final concept formation, prepares the listener for future learnings and further musical growth.

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[1] Feinberg, "Music Listening," pp. 58-60.

Cappon's approach to music listening similarly classified student responses as both affective and cognitive:

> As the student listens for form, then for key relationships, and then for other aspects of the music, he gains a deeper understanding of how they all relate and fit together to form a complete music experience.[1]

Listening to learn, then, would seem to occur when a student has acquired physical skills, and developed an awareness of the elements of music and an understanding of the interrelationships that exist within the music. Thus, the outcome of the listening to learn experience might be described as an in-depth appreciation of the total work. It would appear that the concepts thus formulated, increase musical awareness and lay the foundation for successive listening experiences. Consequently, it might be presumed that each new listening experience becomes increasingly significant, because of the knowledge, insights, and skills derived from the previous experience.

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[1] Clyde Cappon, "Learning to Listen, Listening to Learn," Music Educators Journal 60 (January 1974): 44.

> Each kind of music experience can result in different aesthetic reactions. Some music provokes only sensual reactions, whereas other music promotes significant emotional-intellectual experiences. Some music may be grasped informally while other music requires formal effort and study before its value can be sensed.[1]

A number of verbal and written reports by elementary school music students[2] revealed reactions to music that appeared to be characterized by displays of imagery, interest, and curiosity, and pointed up these many dimensions of aesthetic-perceptive listening.

The following sampling was the reaction of a typical fourth grade student to Tchaikovsky's Sleeping Beauty. This was a second listening for the child. From his reaction, it became apparent that he was aware of the existence of certain elements in the music, and he expressed them simply:

> I thought the music fit the story very well. When the bad fairy came in, the music sounded queer, and when the princess was dancing, it was sweet. It sounded very gentle when the prince came down the stream in the Lilac Fairy's boat.

Another fourth grade student appeared more mature in his response to the same selection. The student was an excellent musician; he played piano well, and had an excellent background in music. His reaction tended to reveal a deeper awareness of the musical elements, and the student expressed his feelings with a degree of technical proficiency:

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[1] Roach, "Contemporary Music," p. 38.

[2] From Sironen, "Diary."

> The music sounded right in all the right places. The music was legato and piano as the prince glided down the stream toward the castle. The music throughout was very sweet, but it changed to minor when the witch entered the garden.

A fifth grade general music student reacted to the *Strauss Waltzes*:

> Strauss was a very good music writer. The waltzes flowed beautifully. They made me think of floating through the air. I like music that is smooth. I don't like music with a lot of staccato!

But during the same discussion, another fifth grader commented without hesitation: "Without different kinds of music, we would have no variety, and without variety, we would lose our attraction to music."

The student written report which follows below, exemplifies value judgments in music, and was probably influenced by an extensive background of vocal studies, performance, and concert attendance. The student's remarks appear to reveal a high degree of musical expertise: a level of growth characterized by an unusual display of awareness of musical elements; discrimination between varying degrees of excellence, confidence, and enthusiasm with the art of music; and a love of music and an understanding of the art. The occasion of the report was the appearance of the Poznan Boys' Choir, under the direction of Stefan Stuliogrosz, at Philharmonic Hall, November 21, 1965. The critic at the time, was a sixth grade student; however, his musical review is not to be taken as an observation rendered by the typical sixth grader. Rather, the merit of his contribution, exists in its revelation of a sophisticated, highly developed aesthetic response. His formal presentation might be described as the intellectually-oriented aesthetic experience:

> The Crucifixus by Antonio Lotti offered great dynamic possibilities. The Poznan Choir executed the "molto pianissimos" entrance with great artistry, swelling to a powerful crescendo along the way. Tones were sustained with ease; a melismatic quality was maintained throughout. At times though, there was an improper balance between the voices, and although the sopranos rang out with great bell-like quality, they were somewhat shaky and there were distortions in pitch. There were several "ragged" cutoffs.
>
> Monte Oliveti by Mikolaj Zielenski presented an interesting imitative entrance taken up by the sopranos, followed by the altos, and then the other parts. The gradually rising crescendo, swelling with each new entrance, provided for musical consistency of pitch, dynamics, and precision of tone. The sopranos handled the "fortes" well enough. The "pianissimos" of the tenors and basses were quite remarkable to hear. In general, the individual parts combined artistically to make a unified whole.
>
> Bach's Psalm 117 was canonically performed on the single word "alleluia." Changes in tempo, augmentation, and diminution gave variety to the "alleluia." The breath control of the performers was excellent. Interesting also, were the "staccatos" of the adult male section, which sounded out clean, sharp, and precise.

Kaplan defined aesthetics, as "that area of independence that the child brings to the sunset, the reddish-yellowishness of the orange, or the sound of a tune."[1] It becomes obvious from the above presentation, that no two minds are capable of approaching any experience with the same degree or orientation of feeling, interest, or knowledge. It appears that the meaning of the aesthetic listening experience for each individual, then, is determined by the depth of his involvement, his personal interest, and the knowledge and prerequisite skills that he brings to the experience. The role of the music educator, therefore, ought to be one of inducing the proper atmosphere of liberty and craft, imagination and restraint, originality and respect. A practical application of this role would seem to suggest the presentation of the whole work of art; the systematization of the appropriate skills; the encouragement of student responses; and, finally, the recognition of the implications of present skills, attitudes, and interests for future listening experiences and further aesthetic growth.

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[1] Kaplan, Foundations, p. 28.

IV. Summary

> Aesthetic education is now something real, has always been something real, and will become more and more of a central reality in human experience of the future. To strengthen that reality--to make its impact more widespread and more powerful in the lives of children and adults--is the major obligation of music education at this time in its history.[1]

The nature and meanings of music education may be philosophically rooted in aesthetics. Diverse interpretations of aesthetics, however, appear on the music education horizon. While it appears that no single theory is wholly adequate to the purposes of music education, it would seem that various philosophies may have relevance to particular aesthetic problems, offer further insights into the meanings of aesthetic growth, and serve to guide various aspects of aesthetic music education.

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[1] Reimer, "Aesthetic Education," p. 29.

A comparison between traditional and contemporary aesthetic positions seems to reveal that essential meanings of aesthetic-based philosophy remain unaltered. Although current offerings indicate changing emphases, similarly manifested in the philosophy and practices of aesthetic music education, both past and present theories appear to reflect similar concerns about the nature and values of the aesthetic experience and its implications for music education.

> Traditionally, experiences in music have been provided for all students in elementary schools of the United States. Ideally, childhood is a time to experience music through singing ,listening, playing instruments, moving and dancing . . . experimenting . . . performing, analyzing, and creating music. Through these activities children derive the pleasures and insights of esthetic experience and develop musical skills. . . . More and more elementary schools are turning to conceptual learning of music . . . concepts of musical content--of sound sources, pitches, rhythm, timbre, and design. . . .[1]

> The primary function of music education is the development of a responsiveness to the artistic qualities of sound. It focuses upon the development of musicality and affective growth. Music experiences, therefore, should be directed towards esthetic development. However, skills and knowledge are fundamental to authentic musical response. It is through these that the child develops the concepts and understandings about music which lead him to a deeper understanding and respect for music and a greater participation in musical activities. In guiding the child toward esthetic growth, therefore, it is desirable to develop his awareness of the constituent elements of music: rhythm, melody, harmony, form, expression, style.[2]

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[1] Gary and Landis, Comprehensive Music, p. 3.

[2] Curriculum Development of New York State, Music K-6, p. 1.

Contemporary trends in music education appear to focus upon conceptual learning as a vital part of aesthetic development. Observations of activities involving the skills of singing, listening, playing, moving and creating, revealed children exploring, discovering, and manipulating the elements of music through authentic musical encounters. A deepening musical awareness, self-initiated activities, and the formation of value judgments, were outgrowths of many of the initial musical experiences. These indications of musical growth appeared to become foundations for further musical learnings.

The broad purposes of contemporary aesthetic music education might be outlined as follows: to develop a contagious enthusiasm to know, appreciate, and practice the art of music; to help all men to communicate their feelings, knowledge, and ideas through the symbolism of music. Finally, philosophies rooted in aesthetics point to music education as a vehicle for helping every individual exercise his own limited perceptions of the world, and thus, to know himself and his world in greater depth. "Through exposure to the aesthetic discipline of music, man can find true self-realization and insight into the values that are timeless, culturally significant, and personally satisfying."[1]

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[1] Leonhard, "Human Potential," p. 41.

The problem of aesthetics and aesthetic understanding appears to be a major concern expressed recurrently by writers. Educators, according to the literature surveyed in the preceding chapter, are generally uninformed as to basic philosophy and concepts of aesthetics. The suggestions were strong, that aesthetic guidelines are essential to the formulation of general principles, goals, and effective practices in music education.

This chapter reviewed major theories in aesthetics and aesthetic philosophy in terms of their interrelationships, musical meanings, and pedagogical applications. This aesthetic inquiry was undertaken to establish basic criteria to guide curriculum strategists, music educators, and administrators alike.

CHAPTER VI

INNOVATIVE PROGRAMS OF INSTRUCTION IN MUSIC EDUCATION

The steadily increasing interest in curriculum reform has manifested itself in an ever-growing number of projects committed to the task of quality education in America. New courses, methods, and teaching materials, outgrowths of many of these projects, have tended to vie for the interest and attention of students and teachers in recent years.[1]

The arts in the sixties, however, as discussed in a 1966 report by Goodlad and his associates, were not an organized part of the education of most public school children. Greater support is now being generated for improving the status of the arts in education.

> The government's increasing concern with the arts promises to change this situation--but the struggle will be long and uphill. The fight is being taken up by the newly created National Foundation of the Arts and Humanities in Washington and by the Arts and Humanities Program of the Office of Education. Both newcomers are adding considerable strength to the traditional efforts of professional organizations and some private foundations.[2]

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[1] John I. Goodlad, M. Frances Klein, and Renata Von Stoephasius, The Changing School Curriculum (New York: The Fund for the Advancement of Education, 1966), pp. 13, 97.

[2] Ibid., p. 83.

This chapter identifies a number of programs of instruction that have been developed in response to growing concerns for improving the quality of music instruction in the nation, and for making music education more relevant to the needs of teachers and students in a changing society.

I. Projects and Programs in Music Education

The 1963 Yale Seminar was the first in a series of research development activities in the arts that received government funding. The twelve-day "workshop-like" seminar dealt with a number of issues relating to music education in the elementary and secondary schools. Among these were the development of musicality and musical understanding, the quality and scope of the repertory being taught, and the adequacy of teacher training programs.[1] The seminar brought the problems in music education to the nation's attention, and issued the following recommendation:

> Trained musicians are needed to carry out . . . curricular goals. Ultimately, only teachers trained in music should be teaching music in the schools, although it is acknowledged that the recommendation is not immediately feasible. The burden of music teaching in the elementary schools now falls on the classroom teacher who needs retraining to fulfill his role.[2]

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[1] Goodlad, Klein, and Von Stoephasius, The Changing School Curriculum, p. 84; Claude V. Palisca, Music in Our Schools, A Search for Improvement: Report of the Yale Seminar on Music Education (Washington, D.C.: U.S. Government Printing Office Bulletin 28, OE-33033, 1964), p. 8.

[2] Palisca, Report of the Yale Seminar, p. 10.

The *Contemporary Music Project*, sponsored by the Music Educators National Conference in 1963, has supported experimental programs exploring new and creative approaches to the teaching of music. The data and information derived from these CMP projects, were intended for improving teaching techniques in music education, and for updating teacher training.[1]

With funds received from Title III of the Elementary and Secondary Act of 1965 (ESEA), *Projects to Advance Creativity in Education* (subtitled *Pacesetters in Innovation*), was initiated to encourage and support the development of innovative programs. Caylor's recent study pointed to the nationwide response of music educators, "to this encouragement to develop innovative projects."[2] The May-June ESEA Progress Report in 1966, identified ninety-two approved projects throughout the United States. Among these were Carl Orff projects in Bellflower, California and Monmouth, Oregon; Zoltán Kodály, Columbia, South Carolina and Urbana, Illinois; Orff and Kodály, Madera, California; Suzuki, Urbana, Illinois; the study of music education through the television media, Dallas, Texas, and Greenville, North Carolina; and the *Manhattanville Project*, Purchase, New York.[3]

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[1] Goodlad, Klein, and Von Stoephasius, *Changing Curriculum*, p. 84.

[2] Caylor, "Practices and Problems," p. 37.

[3] Title III, ESEA Progress Report: *Guiding the Development of Musicality in Elementary School Children*; Phase I: May-June 1966, Madera County, California.

The Manhattanville Music Curriculum Project, 1965-1970, has merited the attention of modern educators. Referred to as the MMCP Synthesis, this project constituted a major step in synthesizing current educational philosophies and practices, and their application to special problems in music education. The Project produced a general music curriculum in which educational goals were defined to reflect the development of sensitivity, insights, and skills, that students might "use music for its intrinsic meaning and value to them." At the same time, the curriculum guide stated that the musical growth of the gifted student ". . . is allowed and fostered by the unlimited opportunities for personal exploration."[1] The importance of the nature and structure of the educational environment was emphasized:

> Every class structure must be considered as a vehicle for learning, a condition which is devised to allow the student to function and achieve at the highest level of his potential. . . . The Music Lab is an educational environment created to allow and motivate intrinsic involvement, personal growth, and musical insight. It is a learning atmosphere where creativity is honored, judgment is practiced, personal viewpoints are considered; where the logic of discovery is considered more important than the logic of the discovered. . . . Every student becomes involved in the total process of music: composing, performing, conducting, listening, enjoying, sharing, and reacting. . . .[2]

Concerning the need for direction in organizing and implementing school music programs, the curriculum specified:

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[1] Arts and Humanities Program, Manhattanville Music Curriculum, p. 21.

[2] Ibid., p. 23.

"Do state exactly what you expect the students to be able to do as a result of the experience." The MMCP Synthesis suggested that behavioral objectives need not inhibit individual creativity, and stated: "On the contrary, the specification of objectives can permit a freedom in learning activities that allows the students a wide range of discoveries and an unlimited opportunity to develop their insights."[1]

The Juilliard Study was a three-year project supported by the United States Office of Education. The project, organized for the purpose of broadening the musical repertory of school children, has resulted in the design of a musical anthology for grades K-6.[2]

Goodlad and his associates reported on the status of the arts in education reached by July, 1966:

> . . . the Arts and Humanities Program has supported forty-six educational research projects in art, six in museum education, forty-eight in music, eighteen in theatre and dance, four in the arts in general, and eleven in the humanities. . . . The summer of 1966 marked the beginning of NDEA summer institutes for music teachers. . . .[3]

However, their final comment appeared analogous to much of the discontent being voiced presently by educators throughout the country. They said, "These are encouraging signs, but much more effort is needed if the place and teaching of the arts in our schools are to change soon and significantly."[1]

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[1] Arts and Humanities Program, Manhattanville Music Curriculum, p. 10.

[2] Juilliard School of Music, Juilliard Repertory Library (Cincinnati: Canyon Press, 1970).

[3] Goodlad, Klein, and Von Stoephasius, Changing Curriculum, p. 84.

That interest and concerns for improving the quality of music education continues, was indicated somewhat, by Caylor's study. She pointed out that a 1965 appropriation of $75 million for PACE, increased to $187 million in 1967. In 1969, appropriations totalled $165 million.[2] The Education Amendments of 1974, omnibus bill authorizing $25 billion in federal aid over the next four years, extends and amends programs authorized under the ESEA, and includes provisions for authorizing additional educational programs, among these, arts education.[3]

The Tanglewood Symposium (July 23 to August 2, 1967), was still another development in music education which reflected continuing interest and concern for the role of the arts in society and education. Musicians, sociologists, scientists, educators, laymen and scholars representing diverse backgrounds and viewpoints assembled for the purpose of discussing the problems and challenges of modern times, and their implications for arts education.[1] "The Tanglewood Declaration" defined the role of music education in contemporary society:

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[1] Goodlad, Klein, and Von Stoephasius, Changing Curriculum, p. 84.

[2] Caylor, "Problems and Practices," p. 37.

[3] Jericho Teachers Association, "NEA Lobbying Blitz Wins Four-Year Extension of ESEA," Focus (Jericho, N.Y.: December 1974).

> We Believe that education must now concern itself with the art of living, with building personal identity, and with creativity. Since the study of music can contribute so much to these ends, WE NOW CALL FOR MUSIC TO BE PLACED IN THE CORE OF THE SCHOOL CURRICULUM.
>
> The arts afford a continuity with the aesthetic tradition in man's history. Music and other fine arts, largely nonverbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization.
>
> Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions, and the challenges of a new leisure.[2]

The MENC Commission sponsored an important project over a period of several years, that resulted in the 1967 publication of The Study of Music in the Elementary School: A Conceptual Approach.[3] The program, intended as a guide for teachers at the elementary level, provided a framework of suggested musical experiences and resource materials for developing specific musical concepts relating to the various elements of music. Defining concept as "that which remains in the mind following a given learning experience. . ."[1] the curriculum guide stated:

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[1] Robert A. Choate, ed., Music in American Society: Documentary Report of the Tanglewood Symposium (Washington, D.C.: Music Educators National Conference, 1968), p. iii.

[2] Ibid., p. 139.

[3] Charles Gary, gen. ed., The Study of Music in the Elementary School: A Conceptual Approach (Washington, D.C.: Music Educators National Conference, 1967).

> Many phases of music education will be taught best as methods of inquiry. . . . Through processes of conceptual development, children can develop concepts of harmony. . . . They can grow in their understanding. . . .[2]

In 1966, a committee headed by Leon Burton, director of the Hawaii Cultural Resources Center, proposed the five-year Hawaii Comprehensive Music Curriculum Project under the auspices of the Hawaii Curriculum Center in Honolulu. The intent of such a program was to produce the musically literate person. Stated in behavioral terms, the "musical person" was described as follows:

> . . . one who is committed to . . . music . . . is moved by music, which is a product of the human imagination . . . is aware of and concerned about the world's musical artifacts . . . can evaluate the relative worth of these artifacts and make an appropriate effective response to them . . . is capable of conceptualizing about the musical domain . . . can communicate these valuative, conceptual and syntactical matters, using the language and the symbolic system that have developed to portray them.[3]

Toward the end of content selection and organization, the following basic guidelines were established:

> . . . the use of music from all cultures of all ages and all social levels that best engenders an understanding of musical principles . . . music is first of all an

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[1] Gary, The Study of Music in the Elementary School, p. 2.

[2] Ibid., pp. 3-4.

[3] William Thomson, "Music Rides a Wave of Reform in Hawaii," paper presented at the 1969 MENC Western Division Convention, Honolulu, Hawaii, March 29-April 2, 1969.

> aesthetic experience that is valuable in and for itself and is used to perform other worthy human functions, like accompanying religious worship, community activities, dancing . . . relaxation . . . the individual learner is more important in the educational enterprise than any group he may be a part of . . . groups must be planned to serve his needs as a learner.[1]

The five-year project begun in 1968, has resulted in the creation of a basic music curriculum guide for kindergarten through the twelfth grade.[2]

Projects of a philosophic-aesthetic nature seek out the kinds of information and thought processes conducive to musical understanding. Harvard Project Zero, a theoretical and experimental program in art education, was conducted by an interdisciplinary research group for the purpose of devising and assessing effective educational programs for artists and audiences.[3] Discussing the "theory of symbols" as investigated by the research team, Howard explained in a recent paper:

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[1] Thomson, "Music Rides a Wave of Reform in Hawaii."

[2] See the following series: Brent Heisinger, Comprehensive Musicianship Through Band Performance (Menlo Park, Calif.: Addison-Wesley Publishing Company, 1972-73); Malcolm Tait, Comprehensive Musicianship Through Choral Performance (Menlo Park: Addison-Wesley Publishing Company, 1973); Vernon R. Read, Comprehensive Musicianship Through Orchestra Performance (Menlo Park: Addison-Wesley Publishing Company, 1974); Dorothy Gillett, Leon Burton, and William Hughes, Comprehensive Musicianship Through Classroom Music (Menlo Park: Addison-Wesley Publishing Company, 1972-74).

[3] Harvard Project Zero (Cambridge: Harvard Graduate School of Education; under research grants from U.S.O.E. Project No. 9-0283A and N.S.F. No. GB-31064); See Vernon A. Howard, "Harvard Project Zero: A Fresh Look at Art Education," Council for Research in Music Education, no. 21 (Summer 1970).

> Myth, science, and art alike utilize language. . . . an analysis of symbol systems often reveals unexpected contrasts within . . . the arts or sciences and equally startling kinships between them, having the effect of disrupting traditional classifications by "subject matter," "symbolic forms," or even "media."[1]

Such theoretical investigation, Howard indicated, may serve as a "conceptual tool" for:

> . . . the analysis and integration of the arts . . . devising learning projects; lending precision . . . to teachers' own understanding and explanations of aesthetically ubiquitous concepts such as rhythm, symmetry, expression, representation, metaphor, and quotation--all of which occurs in different symbols.[2]

Additional philosophic-aesthetic research has included such federally funded projects as: a pilot program for a two-year curriculum in secondary general music education focusing upon music listening;[3] the development of a comprehensive program for the arts in general education for kindergarten through twelfth grade;[4] and a developmental approach to arts education for the elementary school emphasizing "form in the arts."[5]

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[1] Vernon A. Howard, "Symbolism, Art, and Education," Council for Research in Music Education, no. 30 (Fall 1972), p. 2.

[2] Ibid., p. 9.

[3] Bennet Reimer, Development and Trial in a Junior and Senior High School of a Two-Year Curriculum in General Music; Final Report, Project No. I1-116 (Washington, D.C.: U.S. Department of Health, Education and Welfare, 1967).

[4] Manuel Barkan, et al. Guidelines: Curriculum Development for Aesthetic Education (St. Louis: Central Midwestern Regional Educational Laboratory, Inc., 1970).

[5] Richard Colwell, An Approach to Aesthetic Education; Final Report, Project No. 048-316 (Washington, D.C.: U.S. Department of Health, Education and Welfare, 1970).

Concerns for greater humanization of the curriculum resulted in Project IMPACT (Interdisciplinary Model Program in the Arts for Children and Teachers). Initiated in 1970 by the United States Office of Education, the project has resulted in the establishment of model school programs that are arts-centered. Briefly, the general concept of Project IMPACT was: "The arts can be at the center of the curriculum out of which the traditional, the academic, or the 'basics' grow."[1] The project was approved for funding for a two-year period beginning in July 1970 and ending in June 1972. Each of the five designated project sites was allocated $200,000 in federal funds. While each site determined how the general project concept would be implemented in its particular locality, certain goals and purposes remained central to the organization of all IMPACT programs: (1) to plan, organize, and implement joint programs in the arts; (2) to provide students many opportunities for creativity and self-expression through music; (3) to enhance students' arts experiences through performances by guest artists and professionals; and (4) to improve the role of the arts specialist.[2]

The success of the unified arts project becomes evident in the following selected reports:

> Arts IMPACT seems to be having a favorable effect on the academically gifted, the nonacademic student, and the discipline problem. The better student, who usually

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[1] Gene C. Wenner, "Project IMPACT: Designing an Arts-Centered Curriculum," Music Educators Journal 59 (January 1973): 26.

[2] Ibid., pp. 29-39.

> finishes required work with ease, has the opportunity to explore art areas of his choice in his extra time and to develop his talents in these areas. In the case of the child who does not do well in academic subjects, he has been able to freely express himself in the arts and to feel that he has produced something worthwhile.[1]

Evelyn Jones, principal of an IMPACT school (Eastgate Elementary, Columbus, Ohio) commented,

> Teachers and students have expressed enjoyment of music activities that have helped them become more sophisticated consumers of music in their personal lives. It has been encouraging to see the many ways music has been blended with the academics and the increasing understanding of the role music plays in various cultures of the world, especially our own culture.[2]

Martin Russell, project director of IMPACT said,

> . . . there is constant interaction of music with the other arts--visual arts, dance, drama. . . . all the arts are tending to reinforce one another, and the climate created by this interacting reinforcement is proving to be one in which respect for and enjoyment of the arts flourishes. . . . this mixing of the arts is a portent for our educational future . . . in which schools will endeavor to unify rather than fragment the various aspects of human experience.[3]

Linda Shorey, a parent, summarized her observations of students in the IMPACT program in Edgewood Elementary School, Eugene, Oregon:

> Observing our own children and the many children I come into contact with who have taken part in IMPACT, I find a new self-awareness, desire to learn, motivation to attend school, and personal fulfillment. Learning can be exciting, and teaching can be fulfilling.[4]

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[1] "Columbus Arts IMPACT," Today's Education 60 (November 1971): 23.

[2] Wenner, "Project IMPACT," p. 35.

[3] Ibid.

[4] Ibid., p. 39.

And Kathy Pengelly, Edgewood's music specialist, discussed the effects of the IMPACT program in these terms:

> . . . I can no longer think of music as a separate entity in the program. . . . I consider the interrelationship of all subject areas and the creative process of the children and teachers to be of foremost importance in the work that I do as a music specialist. Music . . . is no longer a segregated part of a busy curriculum. . . . the children are intimately and directly involved in making the musical judgments that a composer makes. They become composers. They explore and experiment with all sound sources, not just traditional classroom instruments. They select and manipulate sounds. They determine a plan that combines, organizes, and structures sound. They make decisions regarding dynamics, timbre, and tempo. They perform their original compositions . . . frequently using notation they have devised. . . . and perhaps the most valuable part is that they learn to discuss and critically evaluate their own work. . . .[1]

Although the project officially terminated in June 1972, the five original IMPACT school districts, continue to work toward educational reform. Workshops, meetings, and the exchange of curricular ideas, persist as a "visible commitment to the worth of Project IMPACT."[2]

IMPACT programs might serve as valid models for developing alternative music education programs.[3] The successes of IMPACT would seem to indicate that the role of music education might be strengthened, considerably, if music were placed into the mainstream of the total school curriculum. Implied, then, is the need for open, flexible music specialists, who are able to (1) adapt their programs to new curricula designs; (2) provide opportunities for individual and small group experiences, as well as student-directed learnings; and (3) recognize that music may be used to enhance other disciplines, just as other disciplines may be used to enhance music. The aesthetic music educator, as innovator and curriculum strategist, however, ought to proceed with caution. While the implementation of programs of high aesthetic and artistic quality was a major goal of IMPACT, the success in attaining this goal was not clearly in evidence.

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[1] Wenner, "Project IMPACT," p. 39.

[2] Ibid., p. 31.

[3] J. David Boyle and Robert L. Lathrop, "The IMPACT Experience: An Evaluation," Music Educators Journal 59 (January 1973): 47; see also J. David Boyle, Interim Evaluation Report, 1970-1971: Interdisciplinary Model Program in the Arts for Children and Teachers (IMPACT)--Conwell Project (University Park, Pa.: Arts IMPACT Evaluation Project).

Preserving the integrity of music appears to be a high priority objective in contemporary music education. As stated recently by MENC: "Although music is inherently enjoyable, the highest enjoyment that results from its study is based on solid accomplishment toward specified educational objectives.[1] Thus, the contemporary music educator must accept the implied responsibility of being not only well-informed, but also of applying his knowledge in a way that is consistent with the nature of aesthetic education.

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[1] Music Educators Conference, School Music Program, p. 4.

"Comprehensive music programs in all schools" continues to be a major goal in music education. Gary and Landis, in their recent report The Comprehensive Music Program,[1] pointed to a number of Contemporary Music Projects, and specifically to the recent MENC Goals and Objectives project,[2] which has produced thirty-five objectives for the music education profession. "Three of these, selected for priority attention," they wrote, "describe the characteristics of a comprehensive music program for today's schools." Such a program then "is challenging to all students, recognizes a diversity of musical behaviors, and involves music of all periods, styles, forms and cultures."[3]

More recently, just about seven years after the initial stirrings for curriculum reform in music education, The New York State Education Department issued the following encouraging report:

> Among young people, there is a booming interest in the arts, reflected in larger numbers of students participating in school programs and the variety of new offerings they have to choose from. Arts electives in high school nowadays range from classes in jazz-rock to electronic music, from creative filmmaking to styrofoam sculpture and composing your own symphonies. Enrollment data in the State Education Department shows that about 250,000 more students than four years ago are now taking visual arts courses of some kind. . . . Large numbers of high school students are now choosing

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[1] Gary and Landis, Comprehensive Music, p. 2.

[2] Music Educators National Conference, "Goals and Objectives for Music Education," Music Educators Journal 57 (Washington, D.C.: December 1970): 23-26.

[3] Gary and Landis, Comprehensive Music, p. 2.

> music or arts electives every year. And in the last year, there was a 10 percent jump in music enrollment in senior high because of new mini-courses that have sprouted in folksinging, guitar, contemporary music, electronic music, jazz-rock and the like.[1]

Dr. Vivienne Anderson, director of the Division of Humanities and the Arts, stated that the New York State Education Department was attempting to integrate the arts into the everyday activities of all school children. She explained, "The arts always seemed to be for the 15 percent or so of the pupils who were talented . . . our thrust now is to build the arts into the lives of all students."[2] Dr. Anderson also pointed to the "Professionals Teach the Performing Arts Program," in which nationally renown artists come into the schools, performing and working with teachers and students. The State Department has contributed $40,000 "as seed money to share on a one-third basis with local school districts."[3]

Dr. Anderson cited the humanistic approach of the new programs, and the analogy of music education with everyday living. Her views appeared to be a reaffirmation of ideas expressed by a number of contemporary writers in the field of music education:

> . . . the arts become one of the key areas in which students learn about the valuing process. Valuing is not a course of study. It is a way of learning that permeates many areas of a young person's life. . . . if learning is built around this process, young

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[1] New York State Education Department, "Humanizing through the Arts," Inside Education 60 (December 1973): 6.

[2] Ibid.

[3] Ibid., pp. 6, 14.

> people will be prepared to face the issues in society, explore alternatives that will lead to a more humane society, and acquire values to live by.[1]

Project Search, a pilot project undertaken in New York State (1972), was another example of the movement for "humanizing" education through the arts. The purpose of "Search" was to develop in children, the ability to formulate their own interests, attitudes, and judgments. The humanities and the arts were built into the interdisciplinary approach to learning. The underlying philosophy of the program was that "participation in and enjoyment of the arts helps people to maintain their individuality and identity" in an age of mechanization and apparent dehumanization.[2]

More recently, the Bureau of Elementary Curriculum Development of the New York State Education Department, engaged in a project directed toward the improvement of elementary school music education.[3] The Department prepared the bulletin, Music K-6, in efforts to set guidelines by which music educators might develop their own experimental programs.[4] The bulletin provided a list of suggested activities to guide children to develop concepts relating to the constituent elements of music. Additionally, it identified anticipated outcomes of these musical experiences, in terms of specified musical behaviors. Emphasizing the equal importance of the acquisition of skills and the affective development of students, the bulletin unequivocally stated:

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[1] New York State Education Department, "Humanizing," p. 14.

[2] Ibid., p. 7.

[3] Bureau of Elementary Curriculum of the State of New York, Music K-6.

[4] Ibid., p. 3.

> The primary function of music education is the development of a responsiveness to the artistic quality of sound. It focuses upon the development of musicality and affective growth. Musical experiences, therefore, should be directed towards esthetic development. However, skills and knowledge are fundamental to authentic musical response. It is through these that the child develops the concepts and understanding about music which lead him to a deeper understanding and respect for music and a greater participation in musical activities. In guiding the child toward esthetic growth, therefore, it is desirable to develop his awareness of . . . melody, harmony, form, expression, and style.[1]

Included in the bulletin was the recommendation for music programs, encompassing a wide variety of music representative of different cultures and eras. To the end of organizing such programs, the following guidelines were suggested:

> There are styles of music which may be characterized according to historical periods and cultures. . . . Encourage the children to move as they listen to . . . different styles of music. . . . to recognize that the style of the music strongly influences their choice of movement. Musical style is governed by function and purpose. . . . Contrasting and comparing various styles will help the children become aware of different types of music. . . . help the children to express relationships they see between the style of music and its function. . . . Styles of composition may be compared

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[1] Bureau of Elementary Curriculum of the State of New York, Music K-6, p. 1.

> and contrasted. . . . Help children . . . to distinguish utilization of the elements and influence of the historical and cultural environment on the composers. It is the unique organization of elements that creates a particular musical style. . . . Lead the children to recognize that it is the unique organization of rhythm, melody, harmony, form . . . which helps us recognize particular styles. . . . Comparisons with typical music of other cultures might be made. Clues to the origins of a piece of music may be determined by its style. . . . help the children select musical clues to provide for themselves mental images of the locales and the people used as subjects by the composers. . . . Analyzing the elements of a composition helps us to determine its style. The style of a piece of music is somewhat dependent upon the sound sources available. Music has a long history of development. Discuss . . . the historical and cultural influences on music.[1]

The above identification of programs is but a partial list of attempts aimed at alleviating problems that beset music and arts education. That these projects have made an impact, is evidenced by some of the curricula changes and newer directions that are now found in music education. For example, in New York State, mini-courses as mentioned previously, have been added to a number of school music programs for the purposes of motivating students to greater interest in music.[2] Summer schools of the arts, and statewide performing organizations, have increased the educational opportunities for those students gifted in the arts.[3] Arts clinics have been formed to guide teachers in new approaches and techniques of music instruction.[1]

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[1] Bureau of Elementary Curriculum of the State of New York, _Music K-6_, pp. 69-70.

[2] New York State Education Department, "Humanizing," p. 13.

[3] Theodore Tellstrom, "School of Orchestral Studies," _The School Music News_ 38 (November 1974): 20.

A 1973 national survey conducted by the American Music Conference, as well as recent MENC Conference presentations and the AMC's educational advisory board, have pointed to a number of innovative music programs across the nation. Among these innovations were programs emphasizing individual creativity (Columbia Grammar and Preparatory School in New York, Kenwood High School in Chicago, Evanston High School in Evanston, Illinois); an elementary program that included everything "plus jazz" (Berkeley, California); electronic programs (Wappingers Falls, New York and East Hartford, Connecticut); programs in classroom piano (Los Angeles, California and Shawnee Mission District, Kansas); a high school band and choral program enrolling 600 students from an entire student population of 1,800 (Fairview High School, Boulder, Colorado); a violin program (Chicago Public Schools). While the nature of these programs differs, the American Music Conference indicated that their successes may be attributed to such common characteristics as "child oriented . . . a mix of new and traditional elements . . . the special creativity of the individual teacher."[2]

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[1] Clara S. Sugar, "Orff at Chautauqua," The School Music News 38 (November 1974): 21; Deborah Whitney, "Report on the ASTA Clinic," The School Music News 38 (November 1974): 21.

[2] Robert Campbell, "AMC Book Highlights 'Music Revolution,'" The School Music News 38 (November 1974): 25.

Modern trends in music education tend to reaffirm that the "contemporary debate has swung from change vs. no change,"[1] to the methods and approaches that might be employed for facilitating change. A number of projects with their many schemes, programs, and methodologies, reflect the continuing search for reliable answers to basic questions, and viable solutions to contemporary problems.

Recent developments in the field of music education point to the development of musicality as a major goal and tend to support, also, the need for making music education more analogous with everyday living. Current programs emphasize repeatedly, the importance of group and individual experiences in music that provide children with opportunities for building self-esteem, developing their own creative potential, formulating their own interests, attitudes, and judgments, and learning through self-initiated, self-directed activities.

A number of sources have indicated the apparent decline of music education at a time when new projects and innovative music programs appear to be capturing nationwide interest and attention. Caylor, for example, has pointed out that the low status of music education may not be necessarily attributed to problems of funding and financial support. Her study pointed up the diverse nature of the issues besetting music education. Among these were prevalent attitudes in education which stress the academic rather than the arts; a general phasing out of elementary music education in several districts; minimal amounts of time allotted to music instruction; and, the teaching of music by inadequately prepared classroom teachers.[1]

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[1] Bennis, Benne, and Chin, Planning of Change, p. 1.

Despite these issues and problems apparently representative of the concerns expressed by educators, curriculum strategists, and writers in the field, there is evidence that music educators have not lost sight of their primary obligation. For them, the quest goes on to improve the quality of music education in the United States, and thus provide the best of educational experiences for the benefit of both students and society. The task remains to

> . . . develop the talents of those who are gifted musically. . . . to develop the aesthetic sensitivity to music of all people . . . for their own personal benefit, for the benefit of society which needs an active cultural life, for the benefit of the art which depends on a continuing supply of sympathetic, sensitive consumers.[2]

II. The Programs of Dalcroze, Kodály, Orff, and Suzuki

In recent years, four important music programs developed abroad, have influenced the practices of music education in the United States. This section describes the approaches to music education formulated by Émile Jaques-

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[1] Caylor, "Practices and Problems," pp. 166-67; 238-39.

[2] Reimer, Philosophy of Music, p. 112.

Dalcroze (Switzerland), Zoltán Kodály (Hungary), Carl Orff (Germany), and Shinichi Suzuki (Japan). While it has been generally acknowledged that no one approach can contribute wholly to the complex nature of American music education, it would seem that adaptations, modifications, or syntheses of successful approaches can help to establish the basis of a broad, comprehensive music program. Landis and Carder have pointed out that

> The need for awareness and application of all that can be known is greater than ever before. Modern pluralistic American society and the complexities of plans for school organization and grouping, coupled with the diverse innate natures and modes of learning of the individuals we teach, require, without doubt, every tool available to us.[1]

The Dalcroze approach to the study of music seems to be in keeping with today's commitments for making schools more humane, for developing the fullest awareness of self and the potential of every individual, and for educating "for comprehensive musicianship."[2] Dalcroze emphasized the development of skills and understanding through active involvement in related musical experiences. His approach focused upon the musical elements of rhythm, dynamics, tempo, pitch, and texture in a planned sequence of musical experiences. For example, he said, "It is veritable nonsense to have the child begin the study of instrumental music before he has manifested, either naturally or by training, some knowledge of rhythm and tone."[1] Although the Dalcroze method may be classified into three interrelated approaches--eurhythmics (rhythmic movement); solfège (involving the development of the ability to discern musical pitch and tone relationships through listening, singing, and hand signals); and improvisation at the piano--emphasis is placed upon movement and the expressive qualities of the body.[2] Dalcroze asserted that bodily responses to music were essential to the internalization of musical concepts. He wrote,

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[1] Beth Landis and Polly Carder, The Eclectic Curriculum in American Music Education (Washington, D.C.: Music Educators National Conference, 1972), p. 4.

[2] Ibid.

> It is my object, after endeavoring to train the pupil's ear, to awaken in him, by means of special gymnastics, the sense of his personal body-rhythm, and to induce him to give metrical order to the spontaneous manifestations of his physical nature. Sound rhythms had to be stepped, or obtained by gestures. . . .[3]

Briefly, then, the Dalcroze approach emphasizes the involvement of students in natural, simple movements of walking, jumping, skipping, and running. Next, rhythms, analogous to these physical movements are introduced. Children attempt to adapt their movements to these rhythms and to the music presented. Finally, the rhythms that have been thus experienced, are notated. When these rhythmic patterns are again encountered, students are able to identify and respond to them because of these earlier physiological and intellectual experiences.[1]

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[1] Émile Jaques-Dalcroze, "Teaching Music Through Feeling," Etude 39 (June 1921): 368.

[2] Landis and Carder, Eclectic Curriculum, pp. 12-30.

[3] Émile Jaques-Dalcroze, "Eurhythmics and Its Implications," Music Quarterly 16 (July 1930): 358.

That Dalcroze's ideas have made an impact on music education in the United States have become apparent: (1) Dalcroze School in New York City offers a six-week summer session in the method; (2) the Cleveland Institute of Music offers a bachelor's degree in eurhythmics; (3) a number of institutes across the country offer courses in eurhythmics. Among these are the Juilliard School of Music, Bank Street College, the Manhattan School of Music, Hunter College, New York University, New York City; Hartford Conservatory of Music, Connecticut; New England Conservatory of Music, Boston; Oberlin College, Ohio; the University of Wisconsin, Madison; Montclair State Teachers College, New Jersey; and the University of Southern California, Los Angeles.[2]

The approach of Zoltán Kodály emphasizes developmental musical skills in reading, writing, sightsinging, and dictation. Unlike the Dalcroze approach, Kodály's program is directed primarily toward the task of teaching for choral musicianship. The Kodály approach to the study of music focuses upon the development of rhythmic and melodic concepts through a carefully planned sequence. Vocal materials are arranged according to their varying degrees of difficulty; disciplined practice is stressed at each level. Singing games and folk dances are included in the program. Movement is introduced to reinforce musical concepts. For example, when children are learning about basic pulsations in music, their simple movements of walking and clapping may be performed in rhythm with the basic beat.[1]

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[1] Landis and Carder, Eclectic Curriculum, pp. 24-26.

[2] Ibid., pp. 37-38.

The following additional principles and procedures represent the Kodály approach to musical learnings:

1. Knowledge of the national heritage in music and the development of aesthetic sensitivity
2. Listening skills essential to the development of musicianship
3. Ear training exercise directed toward the development of inner hearing skills or singing "silently"
4. Initial musical experiences directed within the range of the pentatonic scale
5. Hand signals used to communicate intervallic relationships[2]
6. Rhythmic elements introduced pictorally or represented by a specially devised system of notation commonly labelled as stick notation[3]

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[1] Landis and Carder, Eclectic Curriculum, pp. 41-43.

[2] Ibid., pp. 43-63.

[3] Helga Szabo, The Kodály Concept of Music Education (London: Boosey and Hawkes, 1969), p. 9.

7. The use of the xylophone, with its removable bars, recommended for introductory experiences in pitch, intervallic, and scale relationships
8. The recorder, recommended as an ideal second instrument[1]
9. The study of piano, deferred until students have acquired an extensive and theoretical background[2]
10. Recommended initial piano experiences focused upon the "black keys"
11. Simple two-part canonic works, read from a single line of notation, to develop independence between hands.[3]

The Kodály method has influenced music principles and practices in the United States in a number of ways. Many Americans have gone to Europe to study and observe the Kodály approach as it is practiced in the schools of Hungary. Europeans, migrating to the United States, have taught, lectured, and written on the ideas of Zoltán Kodály. Denise Bacon, well-known in the field of music education, has organized summer courses at the Dana School of Music in Wellesley, Massachusetts, and directs the Kodály Training Institute, founded in 1969.[4] American adaptations of the method have been apparent in a number of new programs that have been published in recent years. The Mary Helen Richards series, Threshold to Music,[1] for example, appears to incorporate a number of features representative of the Kodály approach:

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[1] Landis and Carder, Eclectic Curriculum, pp. 59-60.

[2] Szabo, Kodály Concept, p. 20.

[3] Zoltán Kodály, Twenty-Four Little Canons on the Black Keys (London: Boosey and Hawkes, 1957).

[4] Landis and Carder, Eclectic Curriculum, pp. 65-66.

1. Pictorial representations that serve to initiate introductory experiences in rhythm and melody
2. Stick notation that replaces traditional notation in early musical learnings
3. The pentatonic scale used almost exclusively in initial musical experiences
4. Hand signals to represent intervallic relationships.

The central theme of the approach formulated by Carl Orff emphasizes the interrelationships of music, movement, and speech. Carl Orff labelled this unity, "elemental music."[2] Landis and Carder explained that

> The concept of elemental music includes the assumption that a child relives, through his learning experiences, the musical development of mankind. His earliest musical experiences, then, are primordial: calls, crys, chants, stamping, bending, and whirling. In elemental music, speaking, singing, and moving are not separate acts, but like the most natural, genuine musical expression, they become a composite.[3]

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[1] Mary Helen Richards, Threshold to Music (Palo Alto, Calif.: Fearon Publishers, Inc., 1964).

[2] Landis and Carder, Eclectic Curriculum, p. 71.

[3] Ibid., p. 73.

Hall and Walter pointed to this concept of elemental music. They said,

> The primary purpose of music education, as Orff sees it, is the development of a child's creative faculty which manifests itself in the ability to improvise. This cannot be achieved by supplying ready-made and usually much too sophisticated material of the classical variety, but only by helping a child to make his own music, on his own level, integrated with a host of related activities. Speaking and singing, poetry and music, music and movement, playing and dancing are not yet separated in the world of children, they are essentially one and indivisible, all governed by the play-instinct which is a prime mover in the development of art and ritual.[1]

The Orff instructional approach emphasizes rhythm ". . . to be experienced and eventually understood through the child's natural language" and vocabulary of words, simple chants, and nursery rhymes.[2]

> . . .Words in these speech patterns produce rhymes in which the children discover pulse (strong or weak beats). . . . The child soon discovers that words of the speech patterns are composed of syllables producing long and short durations which can be notated rhythmically. . . . The rhythmic ostinato or pattern repeated over and over is often derived from a portion of rhymes or jingles. . . . These speech patterns progress into sophisticated rhythmical challenges and in their basic or advanced form become a starting point in which an entire Orff composition may be created. The rhythmical concepts being experienced are often reinforced by the use of simple movements such as stamping, clapping, knee patting, finger snapping (Patschen). . . . A speech pattern can relate to a rhythmical pattern which in turn can frequently be applied as an ostinato accompaniment on the Orff instruments. Simple words

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[1] Doreen Hall and Arnold Walter, Music for Children, 5 vols., vol. 1 (Mainz, Germany: B. Schott's Sohne, 1956), introduction.

[2] Bureau of Elementary Curriculum Development of New York State, Major New Movements in Elementary School Music Education (Albany, N.Y.: The University of the State of New York, 1969), p. 2.

> can often facilitate a child's identification of basic note values. . . . Echo-clapping, or "clapbacks" become an important contribution in establishing the concept of rhythm. The teacher may begin with "clapbacks" of one measure and increase the length and complexity as the retention power of the children develops. . . .[1]

Mallet instruments with removable bars are important to the implementation of the Orff program. The instrumental ensemble created by Orff consists of soprano, alto, and bass metallophone. Extra bars for f sharp and b flat make available the use of three major and three minor keys for classroom musical experiences. The use of recorders is recommended, as are drums, cymbals, and triangle. The piano is deemphasized, its full-bodied sound being incongruous to the delicate timbre created by the instrumental ensemble.[2]

As a practical classroom approach to the study of the elements of music, the Orff method, labelled Orff-Schulwerk, has made an impact upon the practices of music education in the United States. Many American teachers have gone to the Orff Institute, established in Salzburg in 1963, to study the method. An Orff-Schulwerk Association has been founded in the United States, with headquarters at Ball State University, Muncie, Indiana. In 1968, the Association published its first bulletin, Orff Echo, attracting nation-wide interest.[3] At a recent workshop, conducted by The New York State Education

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[1] Bureau of Elementary Curriculum Development of New York State, Major New Movements, pp. 2-4.

[2] Carl Orff, "The Schulwerk--Its Origins and Aims," in Eclectic Curriculum, Landis and Carder, pp. 154-56.

[3] Landis and Carder, Eclectic Curriculum, p. 101.

Department, "Workshop on Major New Movements in Elementary School Music Education," it was revealed that a number of translations and adaptations[1] of the Orff approach are now available, and being utilized by American educators.

Recent studies and reports[2] in music education have reflected growing interest by American educators in the method. Jacques Schneider, for example, has developed alternatives for incorporating the Orff approach into American music education. In a 1969 report, "Orff Program: Music for Children," he offered suggestions for the adaptation of Kodály hand signals within the Orff framework, together with the recommendation that the five-book series, Music for Children (mentioned above), become part of the teacher-training curriculum in the Orff approach.[3]

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[1] Gerald Burakoff and Lawrence Wheeler, Music Making in the Elementary School (New York: Hargail Music Press, 1968); Margaret Hurley Marquis, Songs for All Seasons and Rhymes Without Reasons (New York: Edward B. Marks, 1968); Margaret Murray, Eight English Nursery Rhymes (London: Schott and Company, Ltd., 1965); Grace C. Nash, Music With Children, 3 vols. (Scottsdale, Ariz.: Swarthout Enterprises, n.d.).

[2] Grace C. Nash, "The Orff Schulwerk in the Classroom," Music Educators Journal 50 (April-May 1964): 92; Rees Garn Olson, "A Comparison of Two Pedagogical Approaches Adapted to the Acquisition of Melodic Sensitivity in Sixth Grade Children: The Orff Method and the Traditional Method" (Ph.D. dissertation, Indiana University, 1967); Robert B. Glasgow and Dale Hamreus, "Study to Determine the Feasibility of Adapting the Carl Orff Approach to Elementary Schools in America" (Oregon College of Education, Monmouth, Oregon, May 27, 1968), ED 020 804.

[3] Jacques Schneider, "Orff Program: Music for Children," U.S. Office of Education (Washington, D.C.: Government Printing Office, July 1969), ED 037 474.

Pointing to the difficult Orff song repertoire, the restricted scheduling patterns for general music classes in many public schools of the United States, and the limitations to the development of musicality imposed by the emphasis upon the pentatonic scale, adversaries have suggested that the approach is incompatible with American music education.[1] However, there are those, also, who represent opposite viewpoints. Arnold Burkhart has cited the relevancy of the Orff approach to contemporary education. He noted the emphasis placed upon individual creativity and learning by self-discovery; its provisions for individualization; its implications for teacher guidance rather than teacher authoritarianism.[2] Nancy Ferguson and L. Birkenshaw have written about the appropriateness of the method for instructing perceptually handicapped and deaf children.[3]

The approach of Shinichi Suzuki, generally known as the "Talent Education Movement," is a method of violin instruction for the very young. The Suzuki method stresses the parallel between language development and the development of musical aptitude. Bowing technique, knowledge of the fingerboard, scales, and technical exercises, are part of the carefully devised sequence of studies.[1] The program is described as follows:

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[1] Janice M. Thresher, "The Contributions of Carl Orff to Elementary Education," Music Educators Journal 50 (January 1964): 43, 47.

[2] Arnold E. Burkhart, "Orff-Schulwerk Related to Contemporary American Educational Thought," Musart (January 1971): 6.

[3] Nancy Ferguson, "Orff and the Perceptually Handicapped Child," The Orff Echo 2 (June 1970): 1; L. Birkenshaw, "Teaching Music to Deaf Children," Volta Review 67 (May 1965): 352.

> The first step . . . is represented entirely by listening. The child is exposed at home to one excellent piece of music. This same selection is played at least once a day for a period of about 6 months. As the child learns to respond to that particular piece others are gradually added. By age three, when a considerable repertory of music has become a part of him, he is ready to begin the study of violin. Great responsibility for the success of the child's violin study rests upon the involvement of a parent. The mother or father must attend all lessons with the child in order that proper instruction can be carried on in the home as well as in the studio. The parent, therefore, becomes a powerful influence in guiding and encouraging the child, particularly in the initial stages. As formal study begins, the parent receives the greater share of instruction. The child's portion of the lesson is confined to a period of just a few minutes. . . . During an extended period of reading readiness, all musical repertoire is learned by ear. Each step must be learned thoroughly before a new problem is undertaken. . . . Everything is learned by memory. The child uses no music at first. All students . . . pursue the same sequentially developed material. A common repertoire allows the children to play together at group meetings. The more proficient, then, can provide motivation to those less skilled.[2]

The Suzuki approach, generally praised for its technical superiority, has been, also, the object of criticism among American educators. Louise Behrend, for example, pointed to the lack of music reading ability and general musicianship of Japanese students. She has written about the orthodoxy of the program which tends to discourage initiative, and the development of those skills necessary for dealing with individual technical problems that the student may encounter.[1] However, rather than formulate absolute judgments based upon the apparent merits or deficiencies of the program, other sources have advised a more prudent outlook.

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[1] Curriculum Development New York State, New Movements, pp. 13-14.

[2] Ibid., p. 13.

> At the present time, it would be difficult if not impossible, to provide a completely honest statement regarding the merits of the original Suzuki plan as against a more Americanized adaptation. There are Suzuki disciples in this country who represent one or the other point of view, and it is expected that each may have a very convincing argument in defense of his position in this matter.[2]

The approach to violin playing developed for young children by Shinichi Suzuki emphasizes the development of children's aural capacities. Based upon the assumption that "musical aptitude . . . is the result of environment rather than heredity,"[3] all children, regardless of ability, participate in the same planned sequence of studies. Complete understanding and mastery of technical problems are emphasized at each level of study. A New York State Bulletin, issued by the Bureau of Music Education recently explained the underlying principles of the Suzuki method. It stated:

> According to Dr. Suzuki, the child's assimilation of his native language and that of the language of music should follow parallel courses. . . . The system adds material to that which has already been mastered. The rationale for this is based upon the learning of language. The

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[1] Louise Behrend, "Rosin in the Left Hand," Music School of the Henry Street Settlement, New York, 1967. (Mimeographed.)

[2] Curriculum Development New York State, New Movements, p. 15.

[3] Ibid., p. 13.

> child gradually gains his vocabulary by adding new words while at the same time making use of those already acquired and practiced. . . . As repetition is the key to linguistics, Suzuki maintains that the same is true of music.[1]

While the method has been commended for its emphases on ear-training, memory, and technical skills, critics have pointed out that overemphases on aural development, may work to the detriment of developing fluency in music reading.[2] It appears, moreover, that the program in its original form, lacks provision for individual creativity, self-initiated learnings, individual differences, and the development of the potential of the more gifted student. It would seem, therefore, that the success of the program in American music education, rests in a modified Suzuki, adapted to the current dual educational commitment of providing for both individualized and interdependent learning.

There is some current evidence of adaptation of the Suzuki program by American educators. A recent report revealed that over 800 children in the schools of Oceanside, New York, play a stringed instrument.[3] The school district has announced that the apparent success of its instrumental program may be attributed to its modified Suzuki approach. In Bedford, New York, Diana Tillson has initiated a music program which combines the instructional procedures of Suzuki, Kodály, and Orff.[1] A number of American writers have written about the method, and its adaptation to American music education.[2]

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[1] Curriculum Development New York State, New Movements, pp. 13-14.

[2] Ibid., p. 14.

[3] New York State Education Department, "Suzuki, a Hit in Oceanside," Inside Education 60 (December 1973): 12.

There appears to be great similarity among the philosophies of music education in Europe and the philosophy of music education in the United States. The need for a broad curriculum emphasizing total involvement in activities of singing, playing, listening, moving, reading, and creating, is stressed by all. While certain prescribed sequences of activities and instructional techniques provide a framework for music education, it would seem that the true success of any program is dependent upon the imagination, creativity, and resourcefulness of the individual teacher, acting as a guide rather than an authority figure. As early as 1958, Britton had commented upon the dangers of adopting ready-made curriculum plans. He wrote,

> Many American music educators have demonstrated what may be an easy readiness to climb aboard any intellectual bandwagon which happened to be nearby, and to trust it

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[1] Diana Tillson, "A Second Year Progress Report on the Suzuki Violin Approach as Adapted for Class Teaching in the Bedford Public Schools," Mount Kisco, New York, March 1967. (Mimeographed.)

[2] Richard D. Freed, "Are These Children too Old to Play the Violin?" Chicago Tribune Magazine (March 17, 1968); Sanford H. Reuning, "Basic Left-Hand Skills: Begin Early," Ithaca, New York, 1968. (Mimeographed.); Virginia Wensel, gen. ed., "Project Super Tal-Ed News," vol. 1, Eastman School of Music of the University of Rochester, Rochester, New York, 1968. (Mimeographed.)

> to arrive at destinations appropriate for music educators, or worse, to adopt its destination as their own. . . .[1]

More recently, Theodore Mix wrote:

> Carl Orff would, I feel certain, be the first to object to defining too closely the proper modes to use and the system to follow. . . . I am sure that his greatest happiness would lie in the knowledge that his imaginative leadership has provoked the interest and desires of others to move further in the almost limitless field which lies ahead.[2]

Similarly, McLaughlin stated,

> I believe we cannot imitate exactly the Hungarian methods. We cannot use their song material, we cannot thoughtlessly or carelessly adopt their curriculum or all of their teaching techniques. However, the conception, the aims, the goals remain international, as binding as the unity in all humanity which Kodály spoke about when he was in America.[3]

No one of the four approaches investigated appears to offer the ideal complete program appropriate to the broad, comprehensive nature of American music education. While it has been suggested that a combined approach, integrating the philosophies and practices of several methodologies, might serve the diverse needs of American music educators, the more preferred route to the planning and implementation of effective music programs, it would seem, lies in the course charted by each individual teacher as he attempts to meet the needs of his own particular teaching situation.

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[1] Allen P. Britton, "Music in Early American Public Education: A Historical Critique," in Basic Concepts in Music Education, The Fifty-seventh Yearbook of the National Society of Educators, ed. Nelson B. Henry (Chicago: University of Chicago Press, 1958), p. 207.

[2] Theodore Mix, "Orff Schulwerk . . . . A Means or an End?" New York State School Music News 31 (January 1968): 35.

[3] Elizabeth McLaughlin, "The Significance of the Kodály Conception in America," a lecture given at the Summer Teacher Training Workshop, Dana School of Music, Wellesley, Massachusetts, 2 August 1969.

Music educators are becoming increasingly aware of this obligation, and the multiple nature of their role in contemporary music education. Many have expressed agreement with Landis and Carder.

> The individual teacher always has carried an important responsibility for awareness of current trends in educational thought, for making judgments of the values of these trends, and for putting into practice those procedures he believes best suited to his students.[1]

III. Selected Research Studies in Music Education

"A complete music curriculum," according to Marilyn P. Zimmerman, "intersperses experiences that challenge with those that reinforce what is already known."[2] Research may provide the necessary guidance for the planning of such a curriculum. For as Zimmerman has indicated, " . . . knowledge over the years through personal experience and intuitive judgment is . . . sometimes misleading."[3] Consequently, this section reviews a number of research studies, selected for their relevance to (1) the principles and practices explored in Chapter V, and (2) the major programs and research projects examined in the foregoing sections of this chapter. The intent is to establish a wide view of the framework of hypotheses and principles which underlie contemporary programs and practices, and provide additional information and insights necessary for the planning of comprehensive programs in music education.

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[1] Landis and Carder, Eclectic Curriculum, p. 4.

[2] Zimmerman, Musical Characteristics, p. 5.

[3] Ibid.

Conceptual development is dependent upon aural perception. "From our various perceptions of music," Zimmerman indicated, "we develop the musical concepts that permit us to make comparisons and discriminations, to organize sounds, to generalize, and finally, to apply the emerging concepts to new musical situations."[1] (Cf. pp. 122-124 above.) A difficulty encountered by many researchers, however, is the differentiation between the concept, and the verbalization of the concept. A 1967 study[2] revealed that although children were able to formulate concepts, they did not possess the appropriate vocabulary to express them.

An investigation conducted by Grace Laverty (1969)[3] utilizing verbal and listening measures with third-, fifth-, and seventh-grade children, further exemplified the confusion that tends to exist among young children, especially, in the application of terminology to express concepts, and also indicated:

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[1] Zimmerman, Musical Characteristics, p. 12.

[2] Frances M. Andrews and Ned C. Diehl, "Development of a Technique for Identifying Elementary School Children's Musical Concepts," Cooperative Research Project 5-0233 (The Pennsylvania State University, September 1967).

[3] Grace E. Laverty, "The Development of Children's Concepts of Pitch, Duration, and Loudness as a Function of Grade Level" (doctoral dissertation, The Pennsylvania State University, 1969).

1. The concept of loudness develops earlier than concepts of pitch and duration
2. Overt behavioral responses appear to be important requisites to concept development in the early grades.

Zimmerman, in a 1971 monograph, summarized selected research findings pertaining to the musical characteristics of children, and indicated their applications to the teaching-learning process. Regarding perceptual development, she wrote:

> The music program in the first three grades . . . should emphasize experiences that develop rhythmic and melodic perception. Experiences emphasizing harmony need not be stressed until the intermediate grades.[1]

To the end of conceptual development, she suggested that children be encouraged to verbalize concepts. Affective growth, she indicated, is promoted by musical activities encompassing all styles, ethnic groups, and media through multisensory channels.[2] "Emphasis," she cautioned, however, "should be on the musical element rather than on the reaction to the music."[3] Regarding motor development, she made the following specific recommendations:

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[1] Zimmerman, Musical Characteristics, p. 28.

[2] Ibid., pp. 22-23.

[3] Ibid., p. 23.

1. Creative movement, proceeding to more organized dance patterns
2. Aural emphases in early instrumental studies
3. Keyboard experiences included by the third grade.[1]

Freedman's study (1971)[2] emphasized perception, especially as it related to musical awareness, and the need for personal student involvement with the constituent elements of music. Focusing upon the new emphasis in education, humanization of the curriculum, his study suggested that contemporary music education must take into account the feelings, interests, attitudes, and needs of students, and the relevancy of the curriculum to everyday living. Attention was given to the importance of good teacher-student rapport and the need for open, creative teachers, whose attitudes of self-acceptance and self-esteem, as well as valuing, accepting, and prizing each student for his own particular worth, provide the encouragement for student learnings that are self-initiated and self-directed. The use of the spiral curriculum of musical concepts[3] was suggested as a guideline for developing perception at successively higher levels.

Greer, Dorow, and Randall conducted an interesting study of the music listening choices of elementary school children.[1] Utilizing an episodic reinforcement device,[2] which permitted students to choose listening experiences from several categories offered, and the additional prerogative of changing their choices at will, the researchers were able to study such factors as children's musical preferences and music listening span (total listening time). The study may be summarized as follows:

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[1] Zimmerman, Musical Characteristics, p. 27.

[2] Freedman, "Implications with Suggested Applications."

[3] See Arts and Humanities Program, Manhattanville Music Curriculum, p. 39.

> Nonverbal tests using an episodic reinforcement device were conducted to ascertain the music preferences of children in elementary grade levels. The tests also provided data on listening attention span in these grades. Results indicated a growing preference for rock music over nonrock music with advancing grade level, with a critical change observable between third and fourth grade levels.[3]

More specifically, students' music listening attention span appeared to increase uniformly at each grade level; the increased attention span was accompanied by a corresponding increase in preference for the rock category over the nonrock.[4]

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[1] R. Douglas Greer, Laura G. Dorow, and Andrew Randall, "Music Listening Preferences of Elementary School Children," *Journal of Research in Music Education* 22 (Winter 1974): 284-91.

[2] See also Laura G. Dorow, "The Effect of Teacher Approval/Disapproval Ratios on Student Music Selection Behavior and Concert Attentiveness" (doctoral dissertation, Columbia University, 1973); R. D. Greer, L. G. Dorow, and S. Hanser, "Music Discrimination Training and the Music Selection Behavior of Nursery and Primary Level Children," *Council for Research in Music Education* 35 (Winter 1973), pp. 30-43; R. D. Greer et al., "Adult Approval and Students' Music Selection Behavior," *Journal of Research in Music Education* 21 (Winter 1973): 345-54.

[3] Greer, Dorow, and Randall, "Music Listening Preferences," p. 284.

[4] Ibid., p. 290.

Studies that have investigated children's musical tastes point to the need for increased knowledge and information related to the variables that influence musical judgments and discrimination. If the purpose of general music programs is to expand students' musical tastes, it would seem that (1) researchers must take into account the forces that tend to shape students' musical preferences--the significance of teacher behavior and type of instructional content; and (2) future experimental studies should isolate such factors that tend to influence the expansion of students' musical tastes.

A recent study by Marchand appeared to offer insights into the values of self-discovered learning and the appropriate role of the teacher.[1] The purpose of his investigation was to determine which of two methods, "discovery" learning or "expository" instruction, resulted in greater expressive performance. He also sought to determine the effects of these instructional methods upon aural achievement, knowledge of music, and vocal skills, as well as the relevance of previous musical experience to present performance skills.

Briefly, the procedures and design of his study may be described as follows:

> Discovery treatment strategies were distinguished by attempts to produce intrinsic motivation in subjects, self-initiated problem solving, and subject assessment of achievement. Expository treatment strategies were

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[1] Marchand, "Developing Expressive Performance," pp. 14-22.

> distinguished by authoritarian teacher behaviors in which subjects were told of the task, provided the content, drilled on the task, and subsequently assessed by the teacher.[1]

Although Marchand's subjects were college-age non-music majors in a basic music course, his findings appear to reaffirm general principles and basic ideas promulgated through literature and research, and offer the encouragement to place greater confidence in those ideas. In addition to findings previously cited (see p. 31 above), Marchand's study indicated that,

1. Student-centered teaching strategies appeared to benefit those with minimal musical backgrounds
2. Students possessing extensive musical backgrounds seemed to respond more favorably to lecture-type instruction.[2]

Numerous studies undertaken within the past ten years point to the continuing search for reliable answers to persistent questions in music education. Schultz' investigation of children's responses to musical elements (1969); Dittemore's study pertaining to vocalization and music reading (1970); Hair's experiments in harmonic discrimination (1973); Hermanson's inquiry into pitch-matching (1971); and Bullock's research dealing with musico-aesthetic attitudes (1971), for example, reflect the recurring concerns of contemporary music educators, curriculum strategists, and researchers.[1] Newer emerging concerns (e.g., world musics, the humanities, cross-cultural studies), are evident in the research of Freeburn, Anderson, Schmid, and Manuel.[2] The consistent, yet diverse nature of these investigations, is indicative of the "totality" of music--the consistency and diversity of musical learnings.

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[1] Marchand, "Developing Expressive Performance," p. 16.

[2] Ibid., p. 22.

Research findings in music education appear to reaffirm basic ideas related to:

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[1] Stephen W. Schultz, "A Study of Children's Ability to Respond to Elements of Music" (Ph.D. dissertation, Northwestern University, 1969); E. E. Dittemore, "An Investigation of Some Musical Capabilities of Elementary School Students," Studies in the Psychology of Music 6 (Iowa City: University of Iowa Press, 1970); H. Hair, "The Effect of Training on the Harmonic Discrimination of Children in the First Grade," Journal of Research in Music Education 21 (Spring 1973): 85-91; L. Hermanson, "An Investigation of the Effects of Timbre on Simulutaneous Vocal Pitch Acuity of Young Children" (doctoral dissertation, Columbia University, 1971); William J. Bullock, "Construction and Evaluation of a Test of Musico-Aesthetic Attitude" (Ph.D. dissertation, Florida State University, 1971).

[2] Charles L. Freeburn, "The Music of India, China, Japan and Oceania: A Source Book for Teachers" (A. Mus. D. dissertation, University of Arizona, 1969); William M. Anderson, "A Theoretical and Practical Inquiry into Teaching of Music from Java and India in American Elementary Schools" (Ph.D. dissertation, University of Michigan, 1970); William R. Schmid, "Introduction to Tribal, Oriental, and Folk Music: A Rationale and Syllabus for a New Course for Undergraduate Music Education Curricula" (Ph.D. dissertation, University of Rochester, 1971); Joaquim Manuel, "A Rationale for Aesthetic Education: Implications for Teacher Preparation in the Humanities for Elementary and Secondary Schools" (Ph.D. dissertation, Florida State University, 1969).

1. A conceptual approach
2. The sequential development of skills
3. Skills development and knowledge, prerequisite to authentic aesthetic response
4. Experiential learning
5. Developing musicality through multisensory channels.

Based upon the literature review of the foregoing chapter, the observations cited therein, the projects and programs examined in the first two sections of this chapter, and the above presentation of selected research studies, the following guidelines to comprehensive music programing at the elementary school level would seem to be appropriate:

1. Musical elements, studied both in isolation and in a total musical context
2. Rhythmic responses, proceeding from "free-style" movements to more teacher-directed, organized responses
3. Visual representation of pitch, duration, and melodic contour
4. Concrete representations of intervallic relationships and melody through use of melody instruments
5. Introduction to wide intervals in the early grades, proceeding to gradual introduction to smaller intervals and with older children

6. Isolation of rhythm and melodic patterns for study and performance
7. Spontaneous music-making, proceeding to the cognitive aspects of musical learning
8. Opportunities for students to create original systems of notation
9. Musical concepts of rhythm, melody, and harmony, brought into perceptual focus through improvisation
10. Music of all styles, periods, and ethnic groups included in the progam
11. Children encouraged to verbalize about the music--express musical preferences, formulate judgments
12. Aural emphases in early instrumental training
13. Vocabulary taught in conjunction with the concept
14. Encouragement of self-initiated, self-directed learning
15. Total involvement in music--listening, singing, moving, playing, creating, reading, and writing.

The research impact is evidenced by recent innovative methods and music series textbooks that represent the creative applications of the above ideas: for example, a methods book directed toward the improvement of musical literacy;[1] a music series espousing conceptual learning and humanities-oriented experiences in music;[1] a multi-media systems approach to musical skills development for the third and fourth grade.[2] Additional innovative programs include: a music appreciation text emphasizing an historical and cultural treatment of music;[3] a junior high school program claiming "updated" status due to its broad range of topics (e.g., style, form, principles of voice production, the "art" of listening, contemporary music).[4]

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[1] Charles Hoffer and Donald K. Anderson, Performing Music with Understanding (Belmont, Calif.: Wadsworth Publishing Company Inc., 1970).

While some of the above texts and approaches may be deemed valid contributions to the need for comprehensive music programing, others appear to replicate traditional programs. The wide varieties of topics and materials represented do suggest conscious concerns for meeting the criteria of comprehensive musicianship. However, it would seem that the real success of innovative music programs is dependent upon factors other than the mere selection of content and materials.

Awareness of the maturational levels of all students, as well as individual differences among them, the encouragement of individual creativity, and the striving for excellence in all areas of instruction, would seem to be the primary responsibilities of those who seek to teach music comprehensively. The task of teaching for comprehensive musicianship was described by Woodruff in these terms:

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[1] Robert Choate et al., New Dimensions in Music (New York: American Book Company, 1970).

[2] Joseph S. Curatilo, Richard C. Berg, and Marjorie Farmer, The Sight and Sound of Music (Delaware Water Gap: Shawnee Press Inc., 1972-73).

[3] Thomasina C. McGehee, People and Music, rev. ed., ed. Alice D. Nelson (Belmont, Calif.: Allyn and Bacon, Inc., 1973).

[4] Samuel L. Forcucci, Let There Be Music (Belmont, Calif.: Allyn and Bacon, Inc., 1973).

> We can cultivate creativity by providing copiously for encounters with musical objects and events under satisfying circumstances, and with great freedom for interpretation and self-expression, and by helping students acquire the technical skills and the discrimination abilities they will require when they try to express their musical ideas, whether in the form of composition, performance, description, criticism, or appreciation.[1]

IV. Summary

During an era in which educational reform in other disciplines has been "based not merely on bringing subjects up to date, but also on newly devised strategies,"[2] music educators are expressing concerns about the instructional procedures in their own field. Various projects, programs, and methods in music education have been developed for providing the kinds of instruction that would develop the personal and cognitive skills of students, foster independent learning, and strengthen human dignity and self-realization.

As mentioned previously, the 1967 Tanglewood Symposium urged that the natural spark of creativity in children "must not be lost through instruction that borders on indoctrination."

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[1] Asahel D. Woodruff, "How Music Concepts Are Developed," Music Educators Journal 56 (February 1970): 54.

[2] Murphy and Sullivan, Music in Society, p. 33.

Its committee on music curriculum agreed on the need for (1) moving away from the self-contained class, (2) interrelating various disciplines, (3) integrating musical experiences, and (4) developing skills, understandings, and attitudes.[1] Recent developments in music education, such as the Contemporary Music Project and the Manhattanville Music Curriculum Project, appear to establish curricular guidelines and offer recommendations for the implementation of these ideas. Their emphases on participation and performance, listening and discussion, suggest the importance of promoting discriminating value judgments in music through student involvement in the "why" and "how" of music.

Several important music programs developed abroad, have had their impact upon music education in the United States. A number of current music programs and curricula innovations suggest applications or adaptations of the approaches formulated by Dalcroze, Orff, Kodály, and Suzuki.

There appears to be much similarity and overlapping in the philosophies and instructional procedures that guide contemporary practices in music education. Many innovative programs, although representative of diverse emphases in approaches to musical learning, tend to suggest broad curricula guidelines for the total involvement of all students in a program of interrelated musical activities. Landis and Carder explained,

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[1] Murphy and Sullivan, Music in Society, pp. 49-50.

> The basic ideas on which successful teaching methods are built seldom are entirely new, nor do good ideas, as a rule, come to only one person. . . . The fact that an idea has recurred again and again in educational practice indicates that it is worthy of our consideration. New and different approaches to persistent problems may result from the creative application of an old idea.[1]

While recent developments in music education reflect humanistic concerns for making education more relevant to contemporary living, the development of musicality appears to remain a primary goal. Caylor, in a paper presented at the eleventh biennial conference of the International Society for Music Education at Perth, Western Australia, differentiated between these primary and secondary values of music education. She asserted,

> As a learning process, music can and does do for the mind exactly what other challenging areas of thinking do. Music stimulates the mind, forcing it to think ahead, anticipate, solve problems, exercise memory, develop attention span, and think both concretely and abstractly; it helps develop perception, conceptualization, imagination, insight, and creativity. . . . Music-making dramatically calls into action all of the educational goals in the cognitive, affective, and psychomotor domains. Yet, despite these possibly secondary values . . . the primary value of music lies only within the cognizance and understanding of the beauty of the music itself and the pleasures of participation in music-making; therefore the primary objective of music education must be the development of sensitivity to music--i.e., the development of musicality.[2]

It would seem, then, that the major responsibility of the school, is to provide every child, opportunities for music experiences appropriate to his particular level of development. These experiences should enable him to (1) grow in musical expression, understanding, and appreciation, (2) respond to the artistic qualities of sound, and (3) acquire the skills and knowledge essential to further aesthetic growth. Contemporary innovative instructional approaches propose to guide the child toward aesthetic growth through integrated experiences in speech, eurhythmics, dramatization, instrumental performance, and improvisation. Self-discovered learning and individual creativity are important aspects of the instructional processes.

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[1] Landis and Carder, Eclectic Curriculum, p. 3.

[2] Caylor, "ISME in Perth: Values," Music Educators Journal 61 (December 1974): 53.

Contemporary music educator, Sam Reese, pointed to the nonintellectual, emotional, and sensual nature of man, stating that the whole person is "more than an intellectual and logical apparatus. . . ."[1] Contemporary trends in music education that emphasize the goal of aesthetic growth, the development of musicality, appear to reaffirm this theory of the holistic person "capable of feeling and sensing and participating in the world."[2]

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[1] Reese, "Non-intellectual Self," p. 47.

[2] Ibid.

CHAPTER VII

A SUGGESTED GENERAL MUSIC CURRICULUM DESIGN FOR FIFTH AND SIXTH GRADE TEACHERS

A survey of contemporary trends in music education reveals the existence of a variety of objectives intended for music educators. There appears to be a consensus that elementary music education should provide to every child the means for developing his own creative potential.[1] Ian Bradley, in a recent study, suggested that music education which encourages creativity in all children, will fulfill simultaneously, the overall goals of the music program, whether they be in the cognitive or affective domain, or psychomotor in nature.[2] Numerous sources also indicate a renewed interest in the development of musicality as a primary goal in music education.[3]

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[1] Ronald B. Thomas, "Innovative Music Education Programs," Music Educators Journal 53 (May 1967): 50-52; Robert B. Smith, Music in the Child's Education (New York: The Ronald Press, 1970), pp. 188-208; Curriculum Development New York State, Music K-6, p. 1; Gary and Landis, Comprehensive Music, p. 3.

[2] Ian L. Bradley, "Development of Aural and Visual Perception through Creative Processes," Journal of Research in Music Education 22 (Fall 1974): 235.

[3] Palisca, Report of the Yale Seminar, p. 8; MMCP Synthesis, p. 21; Curriculum Development of New York State, Music K-6, p. 1; Caylor, "ISME in Perth: Values," p. 53.

There are, moreover, those in music education who express agreement with educational generalists, on the need for humanizing instruction, and for redefining educational goals in terms of human needs.[1] Many contemporary music educators recognize the need for greater insights into the cultural diversity of man,[2] and support the view that "music . . . properly understood, can deepen the understanding of history, literature, religion, and the other arts. . . ."[3] Thus, the literature in music education repeatedly calls for programs embracing the study of "music of all eras, times, and places." Specific guidelines to the organization of such programs, however, appear minimal.

Contemporary projects and programs in music education point to the importance of a conceptual approach to the music curriculum.[4] In addition to the literature examined in the foregoing chapters, the writings of Aronoff, Petzold, and Taebel, among others, are indicative of current concerns for emphasizing concept development in educational programs.[1] Suggested also, on the bases of the curricular innovations reviewed, is the need for purposeful recognition of the multiple forces that contribute to the facilitation of musical learning. The importance of an effective educational environment, good student-teacher rapport, and "discovery" learning was cited repeatedly.[2]

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[1] Murphy and Sullivan, Music in Society, p. 56; Anderson, "Humanizing through the Arts," p. 14; Hoffman, "Arts in Society," pp. 28-30; Clark, "Unity in Diversity," in Masterpieces, p. 21; Schwadron, Aesthetics, p. 1; Edwards, "Elementary School Students Should Make Value Judgments," pp. 41-44.

[2] Gary and Landis, Comprehensive Music Program, p. 2; Murphy and Sullivan, Music in Society, p. 56; National Commission on Instruction, The School Music Program, p. 5.

[3] Gary and Landis, Comprehensive Music Program, p. 6.

[4] Curriculum Development of New York State, Music K-6, p. 1; Gary, Study of Music, pp. 2-4; MMCP Synthesis, p. 39.

While the literature in music education emphasizes the importance of affective development, the apparent need for direction in organizing and implementing school music programs would seem to demand the specification of objectives. The task implied, therefore, is the establishment of goals that serve to direct musical learnings without necessarily inhibiting creativity.

Although the literature in music education espouses the "totality" of music, many of the innovative programs reflect widely divergent emphases. Moreover, there are indications, on the bases of the programs and texts examined, of a lack of attention to the aesthetic growth of the intermediate grade level student. Some of the innovative programs and texts appear to be deficient in the sophistication and challenge that would seem to be necessary to keep the older general music student interested and involved.

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[1] Frances Aronoff, Music and Young Children (New York: Holt, Rinehart and Winston, 1969); Robert G. Petzold, "A Report of the Third International Seminar on Research in Music Education," Journal of Research in Music Education 21 (Summer 1973): 99-105; Donald K. Taebel, "The Effect of Various Instructional Modes on Children's Performance of Music Concept Tasks," Journal of Research in Music Education 22 (Fall 1974): 170-83.

[2] Freedman, "Implications with Suggested Applications"; Gary, Study of Music, pp. 3-4; MMCP Synthesis, pp. 15-16, 23.

The MMCP Synthesis pointed to the problem in these terms:

> In the primary . . . grades, student enthusiasm is boundless. Rarely does a student resist becoming involved in those musical opportunities made available to him. As his education progresses it could be assumed that this seemingly rewarding early experience, an expanding frame of reference, and increased skills and abilities should assure continued enthusiasm for participation. The opposite, however, is true. By the junior high school level music classes are often problem classes. . . . the period when rejection of the study appears to begin coincides with the time of intellectual development described by Piaget and others of the Geneva School as the stage of formal operations. In this period, commencing some time between the ages of ten and fourteen, the child's sense of reason, intellectual projection, and logical operation become significant factors in his learning. Where in earlier stages of intellectual development concrete operations were easily followed by the student, in this latter stage considerations of logic, variables, and relationships become important to him. . . . Perhaps the cause is simply that at the time of reason many students find that "music education" is irrelevant. . . . the student is denied the experience of creation. . . . He seldom has the opportunity to use music for his own expressive needs, while he is expected to appreciate the expressive works of others. He is refused the role of evaluator or critic because educational attitudes, geared to tradition and fixed positions, do not allow for student judgments.[1]

While providing interesting strategies for concept development, and other information such as fingering charts, glossaries, and discographies,[1] many innovative series remain, essentially, replications of traditional programs emphasizing "song repertoire."

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[1] MMCP Synthesis, pp. ix-x.

Implied, then, is the need to formulate programs which provide for experiences within an educational environment that encourages greater musicality, individual creativity, and cultural understanding. To these ends, a general music curriculum for grades five and six is described in this chapter.

I. Overview of the Curriculum Design

Due to the skills-oriented nature of most elementary school music programs, it is assumed that many musical concepts are well-established by the time the child reaches the upper elementary school level. Consequently, fifth and sixth graders are prepared to proceed to the verbal concept stage, and to participate in self-initiated, self-discovered activities encompassing the whole musical spectrum.

> At this stage, the child's thought is no longer tied to his perceptual activities . . . he is able to decenter his thinking from his perceptions . . . grasp relationships among more than two things at a time . . . carry out trial-and-error procedures mentally, provided the problem lies within the scope of immediate reality. . . . the individual can reason about theoretical possibilities through hypothesizing and deductive and inductive thinking.[2]

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[1] See e.g., Gillett, Comprehensive Musicianship through Classroom Music, Zone 3.

[2] "Piagetian Theory," as discussed in Zimmerman, Musical Characteristics, p. 16; see also Jean Piaget, The Child and Reality, trans. Arnold Rosin (New York: Grossman Publishers, 1973), chap. 3 passim.

Based upon the theory that the child's level of social development is a continual process, and that many phases of education are taught more effectively as methods of inquiry, this suggested curriculum is structured to involve every child in a total program of musical and related tasks within musical and nonmusical settings. Emphasis is placed upon the affective rather than the cognitive domain, and previous concept formation becomes the foundation for subsequent learnings in this "cyclical"[1] developmental process. Affective growth, as it is used in this curriculum, is manifested in the child's simple expression of interest in selected phenomena, or directed to the more complex formulation of musical attitudes, beliefs, judgments of taste and discrimination, which affect decisions and actions.

The curriculum design is based upon the knowledge that musical behaviors and outcomes will be different for every child. Yet, it recognizes that the element of challenge must exist for each student. It acknowledges the diversity of students' interests and abilities and the impact of sociocultural conditions. The intent of this curriculum design is to provide a vehicle for meaningful, challenging, relevant, humane experiences that encompass a diversity of behaviors. Its objectives are to (1) guide aesthetic growth, and the development of musicality, through performing, creating, listening, analyzing, and evaluating; (2) develop a greater understanding of music of all periods, styles, and cultures; (3) provide for the needs and artistic development of the musically gifted student; and (4) respect and promote the dignity and worth of each student, and his right to pursue his individual interests, within the range of his capabilities, in an environment conducive to the development of his greatest potential.

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[1] Mursell, "Growth Processes in Music Education," in Basic Concepts in Music Education, Fifty-seventh Yearbook, Pt. I, ed. Nelson Henry, pp. 140-62.

The approach to the organization of the curriculum is an interdisciplinary one. Entitled, "Music and Social Studies: An Interdisciplinary Approach," this program correlates music with social studies. Topics for study are selected from and coordinated with those generally included in social studies programs for fifth and sixth grades. Since a major goal is to develop a "greater understanding of music of all periods, styles, and cultures," a music-social studies approach appears logical. Curriculum strategists appear to express agreement with John P. Lunstrum who wrote:

> A primary task of the elementary social studies program is to help the child understand the changing world of which he is a part. This search for understanding or meaning is an essential part of the process of thinking reflectively and must focus . . . on what is real to the pupil in terms of his experience. . . . The past is important because it throws light on the origins of present institutions, ideas, and ways of behaving. Thoughtful dedication to enduring ideals may be strengthened as the pupil vicariously relives the experiences of humanity realizing also the meaning of change and progress.[1]

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[1] John P. Lunstrum, "A Proposed Social Studies Curriculum," in Crucial Issues in the Teaching of Social Studies, eds. Byron G. Massialas and Andreas M. Kazamias (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964), pp. 46-47.

This statement might well have been written as a rationale for a contemporary music education program. It does suggest that music and social studies are compatible. In approaching the study of "music in culture," a music-social studies merger serves to the end of selecting appropriate content and organizing meaningful musical experiences.

> Investigation of the institutions of various peoples generally reveals functions and sources of the arts. . . . A functional knowledge of other musical languages can open the way to new concepts and a new standard of values for students. An understanding of the social, cultural, and physical conditions of the country of origin will illuminate these musical meanings. . . . When students are placed in the same relationship to the raw materials of music as the mature composer is, aural perception, comprehension of the nature, structure, and expressive qualities of music are developed to a heightened degree.[1]

Similarly, Abraham Schwadron pointed to the aesthetic implications for such a merger. He cited music as a valid source of intellectual and emotional enrichment in historical and cultural studies, especially, and suggested that such disciplines, properly organized, can serve to enhance musical perceptions. "This art (music)," he wrote, ". . . cannot be understood in isolation from those social and political determinants which generate greatness."[2] Throughout history, music has been a vehicle for the expressive nature of man. Through the arts, men have attempted to communicate their ideas, convey their feelings and emotions, and bring beauty and meaning into their lives. Margaret Mead has observed that ". . . music . . . is related to the way in which the people who make it live and feel."[1] Music has always been a reflection of the contemporary spirit, the social and artistic environment at the time of its creation. Music, also, has existed as a means of individual expression. Music, in every culture, and in every era, has represented the creative impulse of man, in his quest for personal and artistic fulfillment. Margaret Mead described this independent spirit of man as his unique individuality that has effected variety and change. She said,

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[1] Choate et al., New Dimensions, Teachers Edition, p. ix.

[2] Schwadron, Aesthetics, p. 97.

> We have seen that every human culture has been constructed so that everyone in it can live, learn the rules, speak the language, and use the tools and weapons. . . . But it is also the uniqueness of each individual, as many different people imagine and think and try their hands at making something, which makes each culture unique as the people who belong in it try to create a satisfying picture of the world.[2]

Thus, this curriculum has been designed to enable the student to (1) become involved, creatively, in the exploration of the rich heritage of music, (2) develop an awareness of the timelessness of art expressions, (3) expand his understanding of man's sensitivity to a changing environment, and (4) recognize the uniqueness of individual artistic expression as it effects change and contributes to the shaping of culture.

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[1] Margaret Mead, "Music in World Cultures: Music is a Human Need," Music Educators Journal 59 (October 1972): 25.

[2] Ibid., p. 27.

As a creative approach to the study of music and a design for humanizing education, each teaching-learning strategy in this guide is structured to interrelate varieties of experiences in which the student's role becomes a multifaceted one of learner, creator, critic, and judge. It must be emphasized that the aesthetic component in music is the focal point of all experiences.

> Aesthetic meaning is bound up with the processes of creativity and of musical composition. If . . . children were guided . . . to discover, to feel, to discuss, and to understand the nature of musical communication in their own attempts, as well as in the works of others, then sensitivity would be enhanced considerably. . . . If we desire children not only to feel, but also to understand why and what it is they feel, then we must accept the implied responsibility . . . of teaching youth "how" to think about art, not "what" to think; of broadening the channels for the development of values, rather than the dictation of likes and dislikes; and of pointing up primary musical meanings, rather than relying on secondary metaphorical allusions. . . .[1]

Position statements, in support of music education, reflect a commitment to the need for humanizing learning through the artistic, aesthetic, and cultural dimensions of education. The 1958 report of the American Association of School Administrators stated:

> We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination

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[1] Schwadron, "Thoughts on Aesthetic Education," p. 87.

> those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man.[1]

In 1968, the Educational Policies Commission of the National Education Association expressed its position in a similar statement:

> We think it is important that all individuals have a wide exposure to the arts. This should be a part of school programs at all ages and in as many artistic areas as can be provided. Particularly, we think that each student should have rich experiences not only in appreciating the artistic works of others but also in creating artistic experiences for himself.[2]

Thus, this curriculum design represents an attempt to organize a program of studies in general music, for students as future consumers of the arts. Its success warrants a commitment to the task of educating for aesthetic understanding; its implementation is dependent upon the musical expertise of the specialist.

The music classroom in this curriculum is considered as a MUSIC WORKSHOP, a learning-center type classroom modeled after the open class, or a modified open class. Although the MUSIC WORKSHOP implied here refers to the organization of the general music classroom, it must be emphasized that the term, modified open class, is not necessarily a place, but rather, as Joseph Landon has stated, "a psychological and social condition that stresses the partnership of teacher and students in learning activities. . . ."[1] Or, the MUSIC WORKSHOP might be suggestive of the "community of learners"[2] emphasized recurrently by Rogers and Brown in their writings on the learning process. The purposes of the MUSIC WORKSHOP, then, are to collectively involve students and teachers in the process of experiential learning, and to foster group experiences characterized by (1) teacher direction rather than teacher authoritarianism, (2) interactions between teacher and students, and among students themselves, and (3) mutual exploration and discovery, and the sharing of feelings, ideas, and concerns. Thus, while certain physical limitations of classroom size and structure may not permit the exact replication of classroom organization as suggested in this curriculum, the underlying theme, "community of learners," can serve to guide and direct the organizational and instructional schemes of individual school music programs.

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[1] American Association of School Administrators, Official Report for the Year 1958 (Washington, D.C.: American Association of School Administrators, 1959): 248-49.

[2] "The Role of the Fine Arts in Education," Music Educators Journal 55 (October 1968): 119.

Within the framework of the MUSIC WORKSHOP, students perform musical and related tasks in one of three major PROJECT CENTERS. These settings or specified learning areas are identified as PERFORMING ARTS, AUDIO, and RESEARCH CENTERS. The PERFORMING ARTS CENTER is viewed as a mini-facility, subdivided into activity areas designated as the Music Studio

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[1] Joseph W. Landon, "Strategies for Opening up the Traditional Classroom," Music Educators Journal 60 (April 1974): 64.

[2] Carl Rogers, Freedom, pp. 104-105; B. Frank Brown, Education by Appointment (West Nyack, N.Y.: Parker Publishing Company, 1969), p. 35.

(or Composers' Workshop), the Dance Studio, and the Dramatic Workshop. The three distinct environments for learning are intended to provide the stimuli for motivation and involvement in a total program of exploration and discovery; they serve as resource bureaus which make available to students, the media and materials related to their particular areas of inquiry. It must be emphasized that these activity centers are designed to provide individual settings for student involvement in musical processes--wherein children might listen to music; move to music; create music; perform music; read about music. Their labels, as affixed in this curriculum guide, should not be construed as an integrated approach to music education. Although students work primarily within these learning centers, it is recommended that the teacher bring them together as a class several times throughout the course of a project, for the purposes of (1) discussing and sharing ideas and information, (2) expressing concerns and special interests, (3) exemplifying newly acquired skills, (4) assessing and evaluating personal and group progress, and (5) developing further insights into the study.

An additional area, the GUIDANCE CENTER, may be created apart from these three centers, as a more remote setting for those students who seek personally guided instruction, or who wish to pursue independent study. The GUIDANCE CENTER may be the home-base of the teacher. During the course of each project, the teacher devotes most of her time guiding, advising, and encouraging students, as she moves among the various activity centers; at other times, she may be located in the GUIDANCE CENTER, available to students for individual consultation and planning.

Activities within each PROJECT CENTER are both self-initiated and prescribed. Project prescriptions are written directions distributed to students within each PROJECT CENTER. Project prescriptions identify the topic or area of study, suggest activities, and provide idea incentives based upon previously acquired behaviors.

MODELS (teaching-learning strategies) serve as flexible lesson plans that identify the project for study, note the objectives, and suggest procedures to guide the teacher in the organization of specific topic areas and the development of student project prescriptions. While this curriculum is based upon a perspective that emphasizes the importance of affective growth, it also acknowledges the value of knowledge, skills, and experiences. Consequently, model lesson objectives are broad statements of goals, and the suggested activities are intended to (1) involve students in problem-solving and decision-making behavior, rather than fixed, pre-determined minute modes of action, and (2) develop aural, performance, and notational skills as the means to enhance creativity and aesthetic growth. Each MODEL is designed to provide a "total aesthetic experience." Activities are interrelated so that each student may (1) experience art in its fullness and entirety, (2) refine and expand his musical concepts, (3) heighten and intensify his perceptions, and (4) deepen self-awareness and his understanding of the world.

As a creative approach to musical learning, it has been stated that this curriculum is formulated on the premise that musical outcomes will be different for every child. However, since aesthetic development (musical growth in initiative, awareness, discrimination, insights, and skills), is a major goal of this program, it seems reasonable to predict minimum standards of musical competency to be achieved by most participating students. These anticipated outcomes are identified within each model lesson plan, in the section entitled, "Summary and Evaluation of Student Growth." Included for each MODEL are a glossary of musical and related terminology (Appendixes A, D, G, J, M); a bibliography of children's literature and resource materials (Appendixes B, E, H, K, N); and a list of recordings (Appendixes C, F, I, L. O), that may be helpful for the implementation of the project, and the anticipated projects and related studies that may ensue.

Again, the proposed curriculum organizes general music education at the fifth and sixth grade level. In essence, goals are fixed, but it is recognized that, ". . . the path to those goals is completely unpredictable,"[1] since the teacher must be continually alert to the need to adapt and modify plans, in order to capture the meaning of the moment and the unforeseen experiences that make up the daily unfolding drama of the music classroom.

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[1] Silberman, Open Reader, p. 486.

> An idea, a question, an observation--child's or teacher's--acts as a stone thrown into the middle of a quiet pond. The ripples begin, one idea leads to another, and a study is underway.[1]

The role of the teacher, then, is to seize upon the problems and issues that grow out of the music workshop experiences, and to create from them, student activities that will stimulate a desire to learn. Within this continuous cycling process, newly acquired information becomes the foundation for future learnings, in which new musical problems and ideas are presented. In this on-going process of "learning how to learn," the curriculum becomes both child-centered and subject-centered, since it reflects a concern for both "how" learning will take place and "what" is to be learned. To these ends, Charles L. Gary has written,

> It is extremely important that children verbalize what they have experienced. At their own level, in their own way, with their own vocabulary, and with the teacher's guidance, children will discuss with one another the experiences they have had, so that they are consciously aware of these experiences and of what they have learned. . . . The development of musical concepts requires that children think musically. Since each child develops his own concepts individually, it is necessary for him to discover for himself what is in the music. If the teacher presents the child with a body of predetermined facts, there can be a gap between the lesson that is taught and the lesson that is learned. . . .[2]

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[1] V. R. Rogers, "American Reaction," in Open Education, Nyquist and Hawes, p. 47.

[2] Gary, Study of Music, p. 3.

The proposed curriculum outline is not offered as a complete program, but rather, as a suggested approach to elementary general music. General music education, in this curriculum, refers to a course of study in music prescribed for all students in grades five and six at the elementary school level. Specialized musical studies, such as instrumental programs (band, orchestra), and vocal programs (chorus, glee club) are not part of this curriculum plan. While the organizational structure and many of the instructional strategies could be termed "innovative" in format, it should be noted that many of the ideas and suggestions are not entirely new. The contemporary music educator needs some reasonable guidelines in selecting content and organizing appropriate classroom techniques. Schwadron pointed out,

> Exhaustive efforts of contemporary musicologists and ethnomusicologists have resulted in a creditable array of splendid recorded materials typifying not only the historical styles of Western music but also of other cultures. These materials have been barely tapped by music educators. Rather, they tend to remain prime resource materials for the college history class, regarded by the educator as some esoteric study not applicable to the public school. Is it not possible that children can profit from this information if properly adapted and graded?[1]

Consequently, "Music and Social Studies: An Interdisciplinary Approach" is offered as a guide for the contemporary music educator. As Kohl and Silberman, Landis and Carder have suggested, the limitless variations and adaptations of learning environments and instructional programs may be attributed to the wisdom, imagination, resourcefulness, and need of the individual teacher.[1]

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[1] Schwadron, Aesthetics, p. 97.

II. Suggestions for the Use of a Suggested General Music Curriculum

The "idea" behind "Music and Social Studies" may serve to guide the organization of any course of study in general music for the upper elementary level. Models, as presented in this curriculum, or developed according to personal needs, may constitute a year's program of studies for grades five and six. Since this program seeks to develop individual potential and encourage musical initiatives of many kinds, no time schedules have been affixed to the curriculum. Creativity cannot flourish within a framework of rigid scheduling and fixed time blocs. General music classes, as a rule, are scheduled once or twice weekly, in periods of thirty to forty minutes. Consequently, each study model may be investigated over a period of several weeks or longer, subject to the discretion of the individual teacher, and dependent upon the intended purpose of the project, and the interests of the students.

It becomes apparent that a number of the suggested activities, especially those involving the development of musical skills, must be followed sequentially for maximum success and aesthetic growth. For example, it may be noted that several of the introductory activities for each sample model, are intended to involve the student in experiences in which he might function as both a problem-solver and a learner. Such sequential strategies seek to develop patterns of thinking and listening that will contribute to a continuous process of aesthetic growth. The student is given the opportunity to (1) explore and experiment with the elements of music, (2) listen for these elements in whole compositions, (3) evaluate and internalize final concept formation, and (4) proceed to more complex musical tasks. Occasionally, however, a variation in these procedures is suggested. Introductory activities in a study may proceed from listening and discussion, to the exploration of, and experimentation with the various elements encountered in the music. These experiences may be further illuminated by a second listening session, in which the constituent elements of the music may be referred to with greater facility. Thus, due to increased awareness and understanding, students may participate more fully in a variety of musical experiences.

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[1] Silberman, Crisis, pp. 221-37; Kohl, Open Classroom, pp. 58-65; Landis and Carder, Eclectic Curriculum, p. 4.

While certain sequences of studies are prescribed, the curriculum provides enough flexibility to enable all students to choose and participate in activities according to their special interests and abilities. As mentioned previously, it is intended that the teacher select activities from those outlined. Appropriate prescriptions are then prepared. While students should have the option of selecting their own learning environments, it is suggested that children be encouraged to select activities that call for the use of each of the four learning centers. It should be noted that activities do overlap. Often, a student's investigation will necessarily involve the use of several learning centers. The nature of a study may require a student to seek out information that might be provided by students working in other learning centers, as well as to utilize the media and materials located within these various resource centers.

John U. Michaelis indicated that evaluation is "an integral part of instruction . . . a continuing process . . . a cooperative process . . . made in terms of the program."[1] It will become apparent that evaluative procedures such as group discussion, individual counseling, and direct observation by the teacher, are incorporated into the design of this suggested curriculum. Moreover, guidelines for the evaluation of multiple learnings--musical skills, concepts, appreciations, and attitudes, are included at the end of each model in the section, "Summary and Evaluation of Children's Growth." These guidelines are intended for the use of the instructor, so that he may plan and guide successive learning activities.

While this curriculum guide tends to reflect ideas representative of both traditional and Orff-Kodály systems of music instruction, it is emphasized that adaptations of prevailing curricular innovations such as Dalcroze and Suzuki, as well as the teacher's own creative application of established and original ideas, may be suitable to the program. Moreover, the diverse emphases of varying approaches may enhance the effectiveness of the total instructional scheme.

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[1] John U. Michaelis, Social Studies for Children in a Democracy, Recent Trends and Developments, 3d ed. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1963), pp. 575-76.

The glossary included for each model, is not intended as a comprehensive digest of musical terminology. Definitions of terms, unless otherwise specified, are not encyclopedic in nature. Rather, vocabulary has been selected from a variety of historical, musical, and literary sources[1] for its applicability to the given project. Suggested vocal selections are not included as part of the lesson plans. To select appropriate song material to be used in context with each model, it is recommended that music specialists refer to those music texts found in their individual schools. It is further recommended that the unique resources of the community be sought out for the purpose of supplementing workshop experiences. The "given" in a model, for example, or a culminating activity, might take the form of a lecture by a prominent musicologist, a performance by a guest artist, or class attendance at a concert.

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[1] Curt Sachs, Our Musical Heritage (New York: Prentice-Hall, 1955); Lang, Music in Western Civilization; "Music in World Cultures," Music Educators Journal 59 (October 1972); Choate et al., New Dimensions; Helen L. Kaufman, The Little History of Music (New York: Grosset and Dunlap, 1949); Lorraine Fitzsimmons, Hawaii for Today's Children (Honolulu: University of Hawaii, 1959); Ruth Tooze and Beatrice Perham Krone, Literature and Music (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1958); Russell Ames, The Story of the American Folk Song (New York: Grosset and Dunlap, 1955); Moses Asch, Ballads of the Civil War, complete notes written for record album FH 2188 (New York: Folkways Records, 1954).

It is acknowledged that this curriculum may not be suitable to the varied needs or purposes of all school music programs. However, aspects of it may be incorporated into established curricula. This guide may be viewed, also, as an alternate approach to musical learning to: (1) revitalize existing school music programs; (2) rekindle waning interest and enthusiasm of students; (3) emphasize particular areas of musical concern; (4) initiate preparatory experiences prior to units of study, as part of interdepartmental planning and cooperation.

This curriculum deals with varieties of music in terms of eras and geographical sources. Teachers, however, may wish to create model sequences that reflect a purely historical treatment of music. When the primary emphasis is the viability of music in a changing environment, models may be developed that follow a definite time line, from the earliest forms of music to the music of contemporary times. Due to the particular needs and emphases of individual school programs, "Models in Music and Social Studies" provides curricular guidelines for the creation of alternative strategies in any subject: models in Music and Mathematics, Music and Language Arts, Music and Science.

III. "Music and Social Studies: An Interdisciplinary Approach"

Model I. Life in Ancient Greece

> Every civilization is a synthesis of man's conquest of life. Art is the ultimate symbol of this conquest, the utmost unity man can achieve. Yet, the spirit of an epoch is reflected not in the arts alone, but in every field of human endeavor, from theology to engineering. . . . The sum of the meanings of the various arts . . . form the essence of the artistic spirit of the age.[1]

Objective

Given a geographical and historical presentation of ancient Greece, children will be led to discover the impact of social and cultural forces upon musical style.

Experiences

1. Explore modal music: provided with mallet instruments patterned in the Dorian, Phrygian, Lydian, and Mixolydian modes, children, individually or in small groups, will (a) experiment with modal sounds, (b) notate the various modes, and (c) "discover" the position of the whole and half steps within the modes.

2. Analyze and discuss the structure and function of Greek modal music.[2]

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[1] Lang, Music in Western Civilization, p. xix.

[2] In ancient Greece, modal successions of tones were associated with emotional impulses, i.e., courage, strength, action, despair. In contemporary music education, "texture" is the term generally used to describe the way sounds are organized to express feelings, emotions, ideas, and to create special effects. Composers may organize sounds melodically or harmonically. Ancient Greek music was characterized by simple one-line melodies.

3. Listen to recordings of modal music. Express, verbally, their mood characteristics (texture) through descriptive word and "color" pictures; discuss the form and design of the works; describe the elements of music--melody, rhythm, texture--as represented by the selections.

4. Create vocal and/or instrumental music based upon a mode. (Suggested instruments: mallet instruments, recorders, and flutes.)

5. Create an appropriate rhythmic setting for a given poem.[1] (Suggested: Kodály system of rhythmic notation.)

6. Compose an entire composition or nome (melody and rhythmic setting) for a given poem.

7. Arrange a given modal composition, or an original work for instruments and/or voices. (Suggested: Students may create their own tablatures of notation, utilizing signs, symbols, and pictorial representations for instrumentation, dynamic effects, etc.)

8. Select a Greek myth to be performed as a choral reading. Establish sections within the story, where appropriate modal, rhythmic, and instrumental effects of varying dynamic levels might be incorporated to enhance the meaning and emotional content of the plot--its drama, excitement, action, mystery, intrigue.

9. Research the era to discover the life style, and better understand the role of music in the lives of the ancient Greeks.

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[1] An important characteristic of Greek music wherein the rhythm and meter of the words governed the music.

10. Create original dance movements to interpret the rhythmic or emotional characteristics of selected Greek music, or the original modal music created by other students.

11. Research instruments of ancient Greece such as the aulos, cithara, and lute. Discuss their styles and structures in relation to (probable) instrumental tone color, and the characteristic qualities of music of the period in general.

12. Analyze and synthesize the completed individual and group projects in a general class discussion.

13. As a class, develop and present an original Greek Drama or an agone, as a musical showcase integrating all aspects of the investigation.

14. Discuss the total project and the final presentation in terms of (a) attitudes, (b) understandings, (c) the development of musical skills, and (d) interests and initiatives as manifested in the expressed desires for further inquiry into the Greek traditions of music.

Summary and Evaluation of Children's Growth

Within the flexible structure of this workshop, the study of music is approached in a variety of ways that recognize the diversity of students' interests and abilities. Through his participation in musical and related activities, within a setting that provides the stimuli for individual creativity and group interaction, the general music student is, in fact, studying the musical characteristics of an era in the light of a total social and aesthetic setting. Within the same structure, opportunities exist for the further development of the musical skills of the more gifted student.

At the conclusion of this project, it seems reasonable to expect that most children will have acquired the following minimal skills:

1. To utilize their knowledge of historical and cultural forces to identify the music of the period
2. To utilize their knowledge of historical and cultural forces to create simple vocal or instrumental works in the style of the era
3. To determine the style of a musical work of the period through an analysis of its constituent elements
4. To communicate a musical idea through the utilization of the sound sources (modes) representative of the era
5. To express concepts about "musical style."[1]

Model II. The Middle Ages

> Artistic conception and forms of expression depend on time, place, and the temperament of the artist. Every great artist is a part of his times, but he also helps to create them. We speak of the "times," but time in

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[1] Musical style may be described as the unique organization of rhythm, melody, form, and expressive elements.

> itself is empty and meaningless unless made conceivable by phenomena. Time is expressed through life and life is conflict, motion within the times.[1]

Objective

Given an historical introduction to the Middle Ages (approximately 1100-1300), children will participate in creative experiences directed toward the further development of an awareness of the relationship between socio-cultural conditions and the function of music.

Experiences

1. Explore the ecclesiastical modes: provided with mallet instruments patterned in the ecclesiastical modes such as Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian, children will (a) experiment with the modal music representative of the period, (b) notate the modes, and (c) discover the position of the whole and half steps.

2. Experience polyphonic music: provided with melody instruments, children in small groups, will investigate the sounds and structure of musical forms such as cantus firmus, organum, discant (or descant), gymel. (Suggested: Both student-directed and teacher-directed groups. Some groups to proceed "on their own." Others to examine short illustrative examples provided by the teacher; perform these "models," reading from the score.)

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[1] Lang, Music in Western Civilization, p. xix.

3. Based upon the experiences of step two above, analyze and discuss the mathematical structure and scientific approach to polyphonic music.

4. Based upon the experiences of steps one through three above, create vocal and instrumental music. (Suggested instruments: mallet instruments, flutes, and recorders.)

5. Express verbal reactions to the differences in effect when the same music is performed instrumentally or vocally.

6. Listen to available recordings of medieval music and express, verbally, their mood characteristics (e.g., texture, tone color),[1] through descriptive word and "color" pictures.

7. Research the spiritual and religious tradition of music in the Middle Ages, and create and perform an original "mystery play."

8. Explore and participate in medieval dance forms such as ballades, estampies, rondeaux, and create original dance patterns based upon these experiences. (Suggested: Orff-Kodály system for notating rhythmic patterns in original dance creations.)

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[1] Texture, as used in this model, may be described primarily as: polyphonic, two or more melodies sung together; "thick" or "thin," dependent upon the voices or instruments used, and the style of the music. Color may be "heard" through (a) the combination of words, melody, and accompaniment; (b) various combinations of the constituent elements of music.

9. Research the era to discover the life style, and better understand the role of music in medieval times. Investigate the musical contributions of the minstrels such as troubadors, harpers, minnesingers, and jongleurs. Results may be shared among the various Project Centers to assist other students in the implementation of their activities.

10. Investigate medieval theory and notation in terms of solmisation,[1] the four line staff, clefs, neumes, and tempo representation.[2]

11. Based upon the findings of step ten above, discuss the apparent problems of neumatic notation relative to (a) the notating of musical ideas, and (b) performing, in terms of melodic and rhythmic interpretation.

12. Research medieval instruments such as lyre (rotta), harp (cithara anglica), bells, and organ. Discuss their instrumental tone color (real or imagined, dependent upon the sources of information), and their relationship to the characteristic qualities of the music of the period in general.

13. Analyze and synthesize the completed individual and group projects in a general class discussion.

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[1] A method of singing any melody of the Church on only six syllables--ut, re, mi, fa, sol, la. The syllables represented the relative position of tones rather than exact pitches.

[2] Neumatic notation is treated in Sachs, Musical Heritage, pp. 45-46. Illustrative examples may be found in Willi Apel, The Notation of Polyphonic Music, 900-1600, 5th ed. (Cambridge, Mass.: Mediaeval Academy of America, 1961).

14. Plan and develop a court festival, a tournament, or a series of jeux, as a class showcase integrating all aspects of the investigation.

15. Discuss the total project and the final presentation in terms of (a) attitudes, (b) understandings, (c) the development of musical skills, and (d) interests and initiatives as manifested in the expressed desires for further inquiry into various aspects of modal or polyphonic music.

Summary and Evaluation of Children's Growth

This workshop provides rich, vital experiences in music-making for all children. Each student becomes, in effect, a participant in history, and a unique contributor to culture. The design of this model is intended to involve students in experiences directed toward extending fundamental aesthetic concepts: (1) form, organization, and structure are basic in all art expressions; (2) style, technique, the intended function of an art work, and the creator's imagination, account for the myriad variations in art forms. The flexibility of these workshop experiences provides each student with the opportunity to proceed at his own rate and select acitivites within a specific area, according to his interests, curiosity, and abilities. While this workshop emphasizes the value of cooperative group effort, its structure allows for the fruition of personal goals and individual creativity. Many of the experiences are directed toward the aesthetic growth of the general music student, while the apparent complexity of several activities, suggests the element of challenge, essential to the development of the aptitudes of the musically gifted student.

At the conclusion of this project, it seems reasonable to expect that most children will have acquired the following minimal skills:

1. To utilize their knowledge of historical and cultural forces to identify the music of the period
2. To utilize their knowledge of historical and cultural forces to create simple vocal or instrumental works in the style of the era
3. To express relationships between the function of music and its stylistic qualities
4. To identify the musical style of the era through modes of performance (vocal, instrumental)
5. To recognize the importance of the mode of performance to the conveyance of the musical idea or the intent of the music
6. To express concepts about tone color and texture in music
7. To recognize the necessity and function of notation.

Model III. Hawaii

> Music occurs all over the world, but it is not an international language. . . . In former times, and perhaps in some very isolated places today, it was enough for one to be able to understand his own people and function effectively within his own culture. For most of us today, however, the world is a global village, and we have an urgent need to increase our understanding of other peoples. Every available means should be brought into play--and certainly music is one of these.[1]

Objective

Given a variety of listening experiences of authentic Hawaiian music, children will become creatively involved in the many facets of planning, developing, and presenting a Makahiki festival.

Experiences

1. Discuss (a) the unique characteristics of Hawaiian music and meles in terms of melody, rhythm, vocal quality, and text,[2] and (b) the Western influence as revealed in some songs by their form, and melodic and harmonic treatment.[3]

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[1] Barbara B. Smith, "Music in World Cultures," Music Educators Journal 59 (October 1972): 23.

[2] Ancient Hawaiian music was characterized by the oli, two or three note chanting. While rhythmic emphasis appears to be a distinctive feature of many Hawaiian songs and tunes, most of the older chants had neither rime nor meter. Breath control and natural vocal ability are essential to the production of the deep, monotone-like quality, modified trilling, and long musical phrases characteristic of the oli. Many of the popular songs of Hawaii may be traced to the hymn tunes of the missionaries.

[3] An analysis of Hawaiian melodies reveals almost exclusive use of (a) the diatonic scale with tonic, subdominant, and dominant seventh chords providing the

2. Create an original mele (poem, chant) based upon a topic characteristic of the Hawaiian tradition of music,[1] and modeled in the tonal-rhythmic style of the oli or hoaeae.[2] Incorporate some authentic Hawaiian vocabulary into the mele. (Suggested: Orff-Schulwerk approach of limited tonal patterns within the range of the pentatonic scale, since Hawaiian chanting bears some resemblance to Orff's pentatonic chants for children.)

3. Arrange an original mele for voices and appropriate rhythmic accompaniment. Notate the completed work. (Suggested: Either traditional five-line staff or the Orff-Kodály system of the two-line staff for melodic notation, dependent upon the range of the melody, the musical expertise of the composer, and the reading skills of the performers; Orff-Kodály system of rhythmic notation; students' original design of sign and symbolic representation for scoring of instruments.)

4. Select an Hawaiian myth or legend to be performed as a choral reading. Establish sections within the story, where appropriate rhythmic and instrumental effects of

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accompaniment, and (b) the major mode. A number of songs take the form of a musical period (two identical phrases with different endings), ABA or AABA.

[1] Classifications of meles include kani-kau (dirges), hooipoipo (love songs), and mele kaua (war poems). Meles also praised the chief, honored the gods, cited the noble deeds of ancestors, described the Hawaiian life-style--fishing, planting, etc.

[2] Hoaeae: emotional style of chanting, characterized by prolongation of vowels.

varying dynamic levels might be incorporated to enhance the meaning and emotional content of the plot--its drama, excitement, action, mystery, intrigue.[1]

5. Organize a hula halau (hula training school) as a setting in which to investigate and study authentic hula dances such as the ka laau and the hula-pahu, as well as to create original Hawaiian dance patterns.[2] (Suggested: groups divide into dancers and musicians; dancers to choose their classification as olopa, the agile ones, or ho' o-paa, the steadfast ones;[3] one student selected to act as the kumukula, master hula teacher; musicians, on instruments such as the ukulele, guitar, gourd drum, uli uli, ili ili, and bamboo sticks, to accompany the dancers.)[4]

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[1] Excellent accounts of Hawaiian folklore and mythology are given in Part Five of Hawaii for Today's Children by Fitzsimmons..

[2] Hawaiian dances are characterized by hand gestures, and graceful bodily movements, designed to tell a story. Dances are developed by repetitious motifs; patterns are stylized by a balance between movements to the right and left, forward and back, and up and down. Chanting, as well as instrumental-rhythmic accompaniment, are essential to the performance.

[3] The role of ho' o-paa was usually assigned to men and women of great maturity, while young men and women, capable of producing the graceful bodily movements indicative of Hawaiian dancing, were classified as olopa.

[4] Step five is designed to provide experiences with both indigenous and acculturated styles of Hawaiian music. Ancient Hawaiian music, or music accepted as typical of what may have existed before 1778, may be classified as indigenous or enculturated (e.g., the hula, its chants, and musical accompaniments on traditional instruments such as the gourd drum, uli uli, ili ili). Acculturation represents a blend of native and foreign elements (e.g., sea chanteys, hymn tunes of the missionaries that have been included in the

6. Investigate Hawaiian instruments such as the gourd drum, conch shell, ukulele, guitar, neaukani, uli uli, pu ili, and ili ili. Listen to available recordings. Describe the mood characteristics of the music (instrumental tone color).

7. Analyze and synthesize the individual and group projects in a general class discussion and performance of completed prescriptions.

8. Present a Makahiki festival, incorporating all aspects of the investigation.

9. Discuss the total project and its culminating Makahiki celebration in terms of (a) aesthetic enjoyment; (b) the development of musical skills; (c) musical and cultural understanding--appreciation of the cultural diversity of man as revealed in his music, and awareness of the musical elements common to most, if not all, musics of the world; and (d) interests and initiatives as manifested in expressed desires for further inquiries into various aspects of Hawaiian music, or music of other cultures.

Summary and Evaluation of Children's Growth

This workshop, organized as a total aesthetic experience, is intended to develop student insights into music, both in its social context and as organization of sound.

Hawaiian musical repertoire; "adopted" instruments such as the ukulele and guitar). See Dorothy M. Kahananui, "Influences on Hawaiian Music," *Aspects of Hawaiian Life and Environment* (Honolulu: The Kamehameha Schools Press, 1971). Also, refer to *Tom Kiona*, Ethnic Folkways, Record Number 8750.

Through participation in affective, enjoyable, exciting experiences, the student is able to perceive Hawaiian music as the creative expression of a feudal people. At the same time, musical learnings are emphasized through authentic encounters with selected musical phenomena such as melody, harmony, rhythm, tone color, texture, and form. The musical and related activities of this model are designed to emphasize certain aesthetic principles: (1) expressions of art are reflections of the life process itself; (2) repetitions of figures, phrases, colors, and tones provide unity and shape to art forms. Thus, through his encounters with the various manifestations of these principles in musical and related experiences, the gifted student has the opportunity of exploring alternative means of manipulating the elements of music common to all cultures. It is hoped, moreover, that the general music student not only acquires knowledge and insights into the Hawaiian culture itself, but also develops an appreciation of the uniqueness and diversity of music as a cultural expression, and a better understanding of music in general.

At the conclusion of this project, it seems reasonable to expect that most children will have acquired the following minimal skills:

1. To identify the culture through the distinct stylistic qualities of its music--the melodic scheme, texture, and rhythmic organization

2. To identify the culture through the modes of performance--instruments and vocal styles representative of the ethnic group
3. To identify the culture through (a) inherent mood characteristics of the text, (b) ideas conveyed by the lyrics, (c) language and vocabulary, and (d) the poetical style of the music
4. To utilize their knowledge of geographic, historical, social, and aesthetic forces to, (a) better understand the culture and its musical style, (b) create simple vocal or instrumental works representative of the culture, (c) respond to the elements of the music in ways that are culturally significant and satisfying
5. To express relationships between the elements of music common to all cultures
6. To utilize various skills of inquiry to further musical learnings and aesthetic involvement.

Model IV. Africa

> Music as organization of sound is a necessary complement to music as cultural object. While the "object" view is a static one, music as sound organization is a dynamic process. We often approach musical analysis as though music could be frozen in time, but its real nature is a succession of culturally significant sounds occurring in an absolute duration of time. The kinds of sound and the principles used to organize them are basic to the understanding and appreciation of the music. . . .

> Wherever it occurs, music manipulates the same basic elements--pitch, timbre, time, simultaneity, sequence, and form. The range of possibilities for realizing these elements and then combining them is staggering. Each musical culture produces its own distinctive combination of these common elements.[1]

Objective

Given an introductory lecture emphasizing the total role of music in everyday African life, children will plan, organize, and participate in an African harvest festival.

Experiences

1. Listen to available recordings of varieties of African music, and discuss the utilitarian functions of music in African culture.[2]

2. Experiment with the elements of African music through the use of percussive devices: provided with several drums pitched high, medium, and low, individual children or small groups, will (a) explore texture,[3] (b) create "drum

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[1] Ricardo D. Trimillos, "Expanding Music Experience to Fit Today's World," Music Educators Journal 59 (October 1972): 91.

[2] African music is regarded primarily in terms of "community experience." Ritual music serves as an expression of the African's intimate association with the supernatural, and an essential part of religious ceremonies. African music may also be understood in terms of its political, economic, and social meanings. Recreational music, an integral part of festivals and other social occurrences, provides the opportunity for community participation in singing, dancing, and playing.

[3] Interesting textures are created by different tones or pitches being performed simultaneously.

talk,"[1] and (c) perform syncopated rhythms; provided with wood blocks, maraccas, and rhythm sticks, children will become involved in the performance and creation of polyrhythms.[2] (Suggested also: hand clapping, finger snapping, foot stamping, since these are representative of the percussive techniques employed in African musical performance.)

3. Listen to additional recordings of African music, or the same selections heard in step one, and discuss its distinctive musical characteristics such as (a) rhythmic complexity, (b) textural quality, (c) language, (d) instrumental performance, (e) antiphonal style,[3] (f) vocal effects,[4] and (g) improvisational techniques.[5]

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[1] The "tonal" nature of the African language, in which a specific pitch is assigned to each syllable of a word, obliges the speaker to use both the correct syllables and their related pitches simultaneously, in order to convey the correct meaning of the dialogue. These language tones and pitches may be played on various pitched drums.

[2] African music may be described as a tapestry of complex sound, due to its unique rhythmic organization. Polyrhythms, combinations of many rhythms, are performed simultaneously. Syncopation, also, is evident, as are changes in meter, that may occur frequently throughout a single composition.

[3] Repetition and contrast become evident in antiphonal style, echo-like melodic patterns or call and response musical statements (sometimes overlapping), between solo singer and chorus.

[4] Vocal performance is characterized by falsetto singing, a throaty quality, or guttural inflections.

[5] While improvisation and a spontaneous, free style of expression appear to be stylistic traits of African musical performance, the music itself is highly organized.

4. Compose a folk song based upon a topic characteristic of the "utilitarian" tradition of African music,[1] and modeled in the style of an antiphon.

5. Create an interesting polyrhythmic accompaniment for an original folk song. (Suggested device: "rhythm name game.")[2]

6. Compose, notate, and perform an original instrumental work for a timbila orchestra. (Suggested mode of performance: selected xylophones from the Orff instrumental ensemble.)

7. Create bodily movement to (a) convey the moods suggested by authentic African music, or (b) interpret original rhythmic patterns performed on drums by other students. (Suggested: dancers to "step out" the rhythmic patterns played by students.)

8. Investigate the Zulu tradition of dancing, and create an original warrior, wedding, or competitive style dance, building upon the experiences of step seven above.

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[1] Music serves as a conveyor of culture, history, mores, and tradition. Songs may describe people, places, moral codes, and events of both individual tribes and the nation. Songs may deal with important aspects of everyday living such as hunting, fishing, harvesting, birth and death, praise of the chief, exorcism of evil spirits, and current events.

[2] The "rhythm name game" provides an interesting group approach to the development of a polyrhythmic structure. Each child, within the group, is led to (a) discover the inherent rhythm in his own name, (b) clap out the rhythm, (c) notate his individual name rhythm, (d) designate a percussive instrument appropriate to the "rhythmic color" of his name, and (e) perform his "name rhythm" as a repetitious motif on the instrument of his choice. Finally, all members of the group perform their "name rhythms" simultaneously, providing an interesting polyrhythmic ensemble. Children may be led to discover alternative patterns for interpreting the rhythmic nature of their names.

9. Select an interesting African tale, fable, or adventure from Graham's Tales of Momolu (from West Africa), Juta's Look Out for the Ostriches! (from South Africa), or Courlander's Fire on the Mountain (from Ethiopia). Arrange the story as a choral reading or narrative, with special attention to the tonal-nature of the language, the creation of rhythmic accompaniment, the selection of instruments to highlight the mood characteristics of the plot, and the function of "talking drums."

10. Create an original game to be played by children who will attend a forthcoming harvest festival. Give special attention to the inherent rhythmic nature of African children, as manifested in their love of games involving chanting, clapping, and stamping.[1]

11. Conduct an historical and geographical survey of the "Dark Continent" to better understand the role of music in African society, and the unity and diversity of African musical expression.

12. Research the style and structure of musical instruments such as the sansa, xylophone, musical bow, rattles, shakers, metal gongs, clapping sticks, slit gongs, and drums. Discuss the apparent relation of physical environment to their design and variations.[2] Findings may be shared

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[1] African children enjoy "rhythmic-styled" games suggestive of the out-of-doors--ferocious animals, hunting, adventure, everyday chores.

[2] Instruments are constructed of clay, bamboo, palm leaves, metal, animal skins, and tortoise shells.

among the various Project Centers to assist other students in the implementation of their activities.

13. By way of group discussion, and a general class presentation of completed prescriptions, select those aspects of the investigation that will contribute to the enjoyment, excitement, and authenticity of the harvest festival.

14. Present an authentic harvest festival, incorporating selected projects of the investigation.

15. Discuss the total project and its culminating harvest festival in terms of (a) aesthetic enjoyment; (b) insights into the unique musical identity maintained by Afro-ethnic and religious groups, despite variations in language and peoples that exist across the continent; (c) understanding the relationship between the "communal theme" of this investigation, and the social significance of music in the entire life cycle of the African people; and (d) interests and initiatives as manifested in expressed desires for further inquiries to discover the influence of African music upon the musical cultures of other areas such as Spain, Portugal, Latin America, and the United States.

Summary and Evaluation of Children's Growth

This model, as a simulation of various aspects of African life, is designed to introduce students to the African concept of music, as a vital part of daily living, interwoven into every aspect of human existence. While the overall theme of this model tends to view the extramusical functions of art, the musical and related activities are intended to promote aesthetic responses that are vital and meaningful. Through the child's involvement with alternative modes of creating, performing, and responding to music, it is hoped that he might (1) recognize, further, the limitless possibilities for manipulating the elements of music, (2) experience the joy and excitement of unique musical encounters, and (3) become more secure in his own creativity. Workshop activities are organized with the intent of emphasizing certain aesthetic concepts: (1) the use of color in art expressions creates mood and symbolizes impressions; (2) principles of repetition and contrast tend to guide the structure and organization of numerous art works, provide interest and variety; and (3) art contributes to the vitality of life itself, illuminating every mode of the human experience.

At the conclusion of this project, it seems reasonable to expect that most children will have acquired the following minimal skills:

1. To identify the culture through the distinct stylistic qualities of its music--the melodic scheme, texture, and rhythmic organization
2. To identify the culture through the modes of performance--instruments and vocal styles representative of the ethnic group

3. To utilize their knowledge of geographic, historical, social, and aesthetic forces to (a) better understand the culture and its musical style, (b) create simple vocal or instrumental works representative of the culture, (c) respond to the elements of music in ways that are culturally significant and satisfying
4. To express contrasts between the African utilitarian concept of music as a "community experience" and the views of its Western counterparts[1]
5. To recognize relationships between the rhythmic organization of African music and many contemporary works
6. To express broadened concepts about tone color in music.[2]

Model V. The Civil War, 1860-1868

> Voices help us to know what is in the mind and heart. . . . through our voices . . . we share . . . experiences, thoughts . . . feelings. . . . people have always sung about the things that mean most to them. . . . Their songs tell us about their beliefs. Throughout the long history of a people, when a song

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[1] Western civilization tends to define the role of music in terms of leisure, entertainment, and aesthetic pleasure.

[2] Tempo, dynamics, phrasing, and sound sources, determine the mood characteristics of a musical composition; color is produced by the use of different voices, various instruments, and contrasting tonalities; text, melody, and accompaniment, combine to create color; tone color may be achieved by the manipulation of musical elements in various ways.

> has expressed their spirit, the song has been sung year after year, and has been passed on from parents to children to grandchildren. . . . Listen to the voices! Listen to capture their spirit, to hear what they are saying.[1]

Objective

Given an historical background of events leading to "The War Between the States," children will become creatively involved in a musical exploration of the times.

Experiences

1. Listen to ballads of the Civil War period:
   a) Discover the sentiments that prompted the anti-slavery movement prevalent in the north and in some areas of the south, as revealed in songs such as "The Abolitionist Hymn" by Julia Ward Howe
   b) Investigate the story of the secession, and the ideals and convictions of the Confederacy, as represented by songs such as "The Bonnie Blue Flag"
   c) Discuss the beliefs and hopes for a country united, and the views of the north, as expressed in songs such as "The Battle Hymn," "Lincoln and Liberty," "Abe Lincoln," and George F. Roots' "The Battle Cry of Freedom"

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[1] Irving Wolfe, Beatrice Perham Krone, and Margaret Fullerton, _Voices of the World_, ed. Max T. Krone (Chicago: Follett Publishing Company, 1960), p. 3.

d) Explore some of the major battles and military skirmishes of the War, as described in songs such as "General Patterson," "The Cumberland's Crew," "Cumberland Gap," and "Roll, Alabama, Roll"

e) Gain some insights into the humanistic aspects of the War, and the soldiers' capacity for humor through songs such as "All Quiet Along the Potomac," "Goober Peas," and "There Was an Old Soldier"

f) Describe the personal fears and feelings, sadness, trials, and tribulations of soldiers, as expressed in songs such as "Farewell, Mother" and "In Charleston Jail"

g) Discuss the outcome of the War in terms of political and economic growth, northern and southern views and attitudes regarding nationalism, reconstruction, and "one nation indivisible," as suggested by the song, "Old Rebel."[1]

2. Listen to additional recordings of music representative of the period, or the same selections heard in step one above. Express verbally, their mood characteristics

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[1] Step one is designed to develop the student's understanding of the function of music in terms of its oral tradition. Lead students to express relationships between tempo, dynamics, and the meaning of the text of each song.

(texture)[1] through descriptive word and "color" pictures; discuss the form and design of the works;[2] describe the elements of music--tone color,[3] melody, rhythm--as represented by the selections.

3. Utilizing the information derived from steps one and two above, compose an original ballad (melody and lyrics), representative of the period, such as (a) a patriotic song, (b) a humorous song or parody, (c) a communal song, (d) a song portraying some event of the War, (e) a marching song, or (f) a musical debate. (Suggested: antiphonal-style song, whose musical statements and responses, represent the opposing views of north and south.)

4. Arrange the original ballad composed in step three above for voices, and appropriate instrumental accompaniment such as flues, drums, guitars, piano, or autoharp. Notate and perform the work.

5. Choose a marching song from the musical repertoire of the period. Create movement such as marching formations

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[1] Texture, as used in this model, may be described as: monophonic, a single melody; homophonic, melody with chord accompaniment; "thick" or "thin," dependent upon the voices or instruments used, and the style of the composition.

[2] An analysis of American folk tunes reveals almost exclusive use of (a) the diatonic scale, and (b) the major mode. Songs may take the form of AB, ABA, or AABA.

[3] Tone color may be "heard" through the combination of words, melody, and accompaniment.

and various rhythmic patterns to be "stepped out by Civil War foot soldiers."[1]

6. Explore the emotional climate, spirit, and drama of the times, as represented in literature:

   a) Research books dealing with dramatic episodes in America's growth such as the Pony Express, the Underground Railroad, and Lincoln's Address at Gettysburg

   b) Read Uncle Tom's Cabin by Harriet Beecher Stowe

   c) Recite poetry such as John Brown's Body by Stephen Vincent Benét.

7. Utilizing the information derived from the literary survey above, select a story, poem, or speech, to be performed as a narrative or choral reading. Choose a significant musical selection as background accompaniment, or appropriate musical instruments and rhythmic interpolations to highlight the action, emotion, power, or suspense of the narration.

8. Perform vocal and/or instrumental music of the period. Utilize autoharps and guitars to accompany singing.[2]

9. Analyze and synthesize the individual and group projects in a general class discussion and performance of completed prescriptions.

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[1] Armies were not mechanized; Civil War soldiers marched everywhere on foot.

[2] Refer to school music texts for properly graded materials.

10. Integrating various aspects of the investigation, organize and present a public performance such as:

- a) A concert of Civil War music
- b) A military parade
- c) An historical showcase in the form of a play or musical
- d) A "community sing"
- e) A music festival or competition for student composers[1]
- f) A musical debate.[2]

11. Discuss the total project, and its culminating performance in terms of (a) insights into the unique musical expression of the times; (b) awareness of historical impact upon musical style; and (c) interests and initiatives as manifested in the expressed desires for further inquiry into the American heritage of music.

Summary and Evaluation of Children's Growth

This model represents a combined academic-aesthetic approach to the study of music. By way of significant listening experiences, the student perceives the cultural, social, economic, and political dimensions of the times.

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[1] Students' original ballads of the Civil War may be judged by a student panel, and awards given in various categories such as the most original, patriotic, humorous, or representative of the period, best performance or arrangement, etc.

[2] Original antiphons created in step three may be sung by a large vocal group or chorus divided into sections.

Through varieties of musical encounters, it is intended that students become increasingly aware of (1) music as a uniquely human phenomenon, (2) historical determinants of musical style, and (3) the impressive varieties of ways of utilizing music. The culminating activities outlined in step ten are suggested to (1) reflect values and levels of understanding and achievement acquired by students, (2) extend the breadth and depth of musicality of the more gifted student, (3) foster judicious thinking, and (4) further cultivate musical taste and discrimination. Certain basic principles guide the organization of this workshop:

1. "Music education must function to exercise both the intellect and the emotions"[1]
2. "Discovery method is an exciting, stimulating, and rewarding way to learn, because the student is not provided with all the answers, but is invited to come into his own possession of them"[2]
3. Musical tastes and opinions "represent a blend of traditional factors and common experiences."[3]

At the conclusion of this project, viewed as the final workshop in this series of models, it seems reasonable to expect that most children will have acquired the following minimal skills:

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[1] Schwadron, Aesthetics, p. 67.

[2] Charles B. Fowler, "Discovery Method: Its Relevance for Music Education," Journal of Research in Music Education 14 (Summer 1966): 133.

[3] John H. Mueller, The American Symphony Orchestra (Bloomington: Indiana University Press, 1951), p. 384.

1. To utilize their knowledge of historical and cultural forces to identify the music of the period
2. To utilize their knowledge of historical and cultural forces to create vocal or instrumental works in the style of the times
3. To determine the style of a musical work of the times through an analysis of its constituent elements
4. To express relationships between the function of music and its stylistic qualities
5. To identify the times through the distinct stylistic qualities of its music, e.g., lyrics, form, and rhythm
6. To recognize variations in artistic criteria among people and places
7. To be aware of the broad historical repertoire of music, and the unique musical meanings of the American heritage of music
8. To understand the extramusical functions of music
9. To perceive the beauty, value, and meaning of simple artistic expression
10. To discriminate between mundane musical pleasure and true artistic significance
11. To utilize various skills of inquiry to further musical learnings.

CHAPTER VIII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

I. Summary

This study sought to determine whether contemporary elementary music programs are directed toward meeting the intellectual, cultural, and artistic needs of children in a changing society. Contemporary approaches, as indicated by current literature, tend to emphasize either the "humanizing" process of education, stressing the development of attitudes, values, and interpersonal skills; or the "behavior-oriented" view of defining goals to allow for the observation of specific behaviors (e.g., prescribed modes of action or performance-skills). The researcher attempted to discover whether a synthesis of both theories is possible, so that music education might be viewed as an effective vehicle for both the development of affective perceptions and the acquisition of skills.

The purposes of this study, then, were to (1) survey the literature dealing with some of the current major trends in general education, (2) identify basic issues and practices found in contemporary music education within the past ten years, (3) compare and interpret references which suggested a need for alternative approaches to music education, and (4) provide a suggested innovative approach to the general music program in elementary education.

The survey of the literature in general education was undertaken to establish a basic understanding and awareness of contemporary trends in education, and indicate their relevance to music education. It was organized to (1) relate the problems and concerns existing in general education and music education, (2) present a detailed description of contemporary approaches in general education, and (3) discuss their implications for music education. Chapter II presented the views and philosophies of diverse educators: educational goals were theorized in terms of "the educated man" and "learning." The section entitled, "Methodology," pointed up some of the techniques and methods of classroom instruction for implementing current learning theories. Chapter III identified the basic concepts and beliefs upon which contemporary education movements are founded. Some of the major contemporary approaches and organizational procedures for (1) defining educational goals, and (2) prescribing instruction were described.

Chapters IV, V, and VI (1) explored in greater depth, the nature of the problems found in contemporary music education, (2) focused upon basic aesthetic principles, and

(3) described contemporary practices in music education. Chapter IV reviewed the broad diversity of problems existing in music education and examined the views of modern authors. Chapter V, an aesthetic inquiry, was designed to establish aesthetic guidelines as basic criteria for curriculum organization and instruction. Major theories and aesthetic philosophies, in terms of their interrelationships, musical meanings, and pedagogical applications, were presented. Chapter VI discussed some of the newer directions and changing emphases in music education; recent projects, methods, and programs of instruction were reviewed.

Chapter VII synthesized the special problems in music education, and followed with a general music curriculum design for fifth and sixth grade teachers. The overview of the proposed curriculum design (1) established the concepts, (2) defined the goals, and (3) described the organization of the innovative program. The proposed curriculum design, "Music and Social Studies: An Interdisciplinary Approach," included a number of topic areas selected from a typical social studies curriculum for grades five and six. Models, conceived as flexible lesson plans for guiding the teacher, incorporated the organizational and instructional procedures described in the overview, and the section entitled, "Suggestions for the Use of a Suggested General Music Curriculum."

II. Conclusions

> The winds of educational change blow strong today in America. For more than a decade, great cumulonimbus clouds of educational reform have been blowing back and forth across the United States. To what extent have these clouds nourished the field below?[1]

The concerned music educator might well pose the following questions to the above statement:

1. Are contemporary elementary music programs directed toward meeting the intellectual, cultural and artistic needs of children in a changing society?
2. Is there a conflict between the philosophy of education and the philosophy of music education?
3. Do elementary school music programs always reflect their philosophic foundations?

The era of educational reform has stirred eminent scholars of the country to strive for great transformations in education. There are indications, however, that the age of innovation has not made a profound impact upon all areas of education. There appears to exist among many music educators, a serious need for understanding the basic philosophic principles and practices of general education. Literature and studies have pointed to the rigid adherence to traditional practices within some areas of contemporary music education. It has been shown that while many music educators claim innovation, outward appearances do not always reveal the existence of what might be termed "innovative" teaching.

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[1] Goodlad and Klein, Classroom Door, p. 3.

This study sought to investigate some of the major issues, principles, and practices in education and music education, for the purpose of providing direction in planning and implementing more realistic and comprehensive music programing at the elementary school level. An inquiry into current educational trends outside of the specialized area of music was undertaken as an initial step in eradicating the "music-in-isolation" notion that tends to pervade much of music education, and to provide the groundwork for dealing with some of the existing problems found in contemporary music education.

A literary survey of contemporary trends in education revealed that educators do not agree on many issues; nor do they utilize the same terminology, or offer similar solutions for dealing effectively with educational problems. Individualism, for example, appears to be a dominant goal for the contemporary educator. Yet, the literature repeatedly cites the values of interdependent learning and interpersonal relationships. The behaviorists state that objectives and educational outcomes must be clearly defined. Humanists on the other hand, point out that the uniqueness of every person must be honored and that the development of the individual's creative potential remains the most valued goal of education. Still others claim that behavioral objectives may be utilized without danger of stifling creativity. Several recurring themes, nevertheless, appear to have integrated the thinking of both the educational generalists and those in music education:

1. Contemporary education, oriented to the past and present, demands the specification of long range goals
2. The total curriculum, and the concept of knowledge itself, must be revised to provide students with the information and skills necessary to function more effectively in a contemporary and "futuristic" society
3. The educational process should focus upon experiential learning to prepare students for coping with their ever-changing world
4. Technological and social changes have surpassed the transformations evidenced in educational systems.

Writers in both education and music education appear to agree that the challenges of rapid change have not been met effectively by contemporary educational systems. The view that education is not a moving, personal experience, capable of shaping an individual's tastes, attitudes, judgments, and even the living process itself, was shared by many. Utilizing terminology such as moral learning, values-clarification, decision-making, action-learning, discriminative or judicious thinking, and affective development, modern educators have pointed out that contemporary education should create opportunities for students to develop their abilities to (1) study alternatives, (2) think through the consequences of choices, (3) formulate attitudes, (4) express opinions, and (5) make consistent and meaningful choices.

Shane and Shane, recently, described the ideal educative process as one that provides experiences designed to promote the integrity of the individual to himself, and to his community. Such a process, they indicated further, takes into account the future-focused roles of individuals, and emphasizes,

> . . . preparation without indoctrination, extensive use of inquiry as a method of instruction, and the continuing development of the open-mindedness which is a prerequisite to inquiry. . . . an understanding of the meaning of "duty" to one's society (as one of many world cultures of comparable respectability), instrumental skills that make one useful to himself and to his fellows, expressive skills that lend meaning to the individual human life. . . .[1]

A number of modern methodologies, it seems, are guided by conscious concerns toward these ends. Contracts, division of groups into subgroups, inquiries, simulations, and interrelating of subjects, are some of the specific methods and strategies intended to help students move toward their own learning goals.

The existing problems in music education include deficiencies in organized planning, student interest, and transfer of learning from the music class to the academic class. These shortcomings suggest the existence of conflict between the philosophies of general education and music education. It appears, however, from the findings of the literary survey of contemporary trends in education, that theorists in both areas do agree on many basic philosophic principles. Educators in music and general education reflect similar concerns regarding human dignity, individualism, and the changes in society that warrant the need for revisions in the processes of education. The major discrepancy between the two appears to be founded in the implementation and application of the underlying principles of contemporary movements for educational reform.

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[1] June Shane and Harold Shane, "Educating the Youngest for Tomorrow," in Learning for Tomorrow, Toffler, p. 184.

The survey of contemporary literature in music education revealed little uniformity among writers as to basic ideas and philosophical principles. Concepts of aesthetics, views on goals and purposes of music education, were often nebulous, myriad, and embodied in diverse and conflicting statements related to,

1. Enrichment experiences
2. The adornment to life
3. The vital means of enhancing everyday living
4. Imparting a substantial body of musical knowledge to learners
5. A conceptual approach to the development of basic musical understandings that make music more meaningful for all children
6. Attainment of musical literacy for everyone
7. Individual creativity
8. Group performance

9. The development of sensitivity to the aesthetic qualities of music
10. The perception of shaped sound
11. Aesthetic growth, sensitivity, responsiveness
12. Fun and enjoyment
13. Preserving the integrity of music
14. The representation of man's highest achievement
15. A vehicle for cultural understanding
16. Guiding the development of musicality
17. Skills proficiency
18. Affective development
19. Discriminative listening
20. Communication between teacher and student.

By way of illustrating the ambiguity of thought that pervades the writings of modern literati, Sam Forcucci pointed out that anthropologists broadly define culture as "that part of an environment which is man-made."[1] Yet, the inclination among those in music education, is to interpret the culture label generally affixed to music, in terms of intrinsic values--*ars gratia artis*, the manifestation of art as art. Such an interpretation would seem to isolate music from all that is practical and functional in the environment. It would appear, then, that music educators must redefine the term, culture, not only to include the knowledge and repertoire that is part of the rich musical heritage, but also, the functional role of music.

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[1] Sam Forcucci, "Accountability in American Music Education," *The School Music News* 37 (January 1974): 22.

The diverse theories and abstract views, promulgated as philosophies and purposes of music education, manifest the need to (1) establish a definitive philosophical statement of goals and objectives; (2) inquire into the philosophies of Dewey, Skinner, Piaget, Bruner, and others, to formulate basic music philosophy; (3) understand the nature and relevance of aesthetics, to guide the principles and practices of contemporary music education; (4) eradicate the "enrichment" or "educational frill" labelling of music, which tends to minimize or isolate music education in the curriculum, and give priority to those areas oriented toward intellectualization; and (5) become aware of the relevancy of contemporary music to contemporary music education.

While the literature revealed that the positions maintained by many music educators, appear to be at odds with the ideas and beliefs held firmly by others, certain definitive patterns of thinking did emerge. There appeared to be a consensus that elementary music education should provide to every child the means for developing his own creative potential. Numerous sources indicated a renewed interest in the development of musicality as a primary goal in music education. Many expressed the need for humanizing music instruction, and redefining goals in terms of human needs. A number of writers viewed music education as an important vehicle for cultural understanding. Specifically, then, these exigencies and priorities might be summarized in terms of "shaping the aesthetic sensitivity of the masses--the general consumer as well as the musically talented."[1] As pointed out by Schwadron: It is incumbent upon those in music education to direct their efforts "toward the notion of music as an intuited, subjective, yet descriptively and educationally sharable experience."[2]

Innovation highlighted educational reform in the sixties. Although New York State's *Project Search* (1972), American Music Conference's national survey (1973), and the Educational Amendments Bill of 1974 were indicative of the support that would continue to be given to innovative projects, programs, and practices in music education in the seventies, there now appears to be some restraint within several areas of music education to venture into bolder types of innovation. The widespread enthusiasm held for innovation in the sixties led to the fruition of many excellent projects such as the *Yale Seminar*, the *Contemporary Music Project*, and the *Manhattanville Music Curriculum*. However, there were many initiated projects that never materialized. Samuel G. Sava offered an explanation for the current innovational apathy, apparent in many areas of education. He said,

> Our frequently discouraging experiences with educational innovation during the 60's poses a potential problem for the schools as the 70's open. The concept of educational change may have been so discredited

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[1] Abraham A. Schwadron, "Philosophy in Music Education: State of the Research," *Council for Research in Music Education*, no. 34 (Fall 1973), p. 50.

[2] Ibid.

> during the last decade that we are faced with our own credibility gap; many schoolmen might react by resolving not to depart from traditional practice in this decade.[1]

The investigator has attempted to show that a number of approaches and music series under the guise of innovation, merely added music, books, and other teaching aids to existing programs. Many of these "innovative programs," then, remain, essentially, song books, "enriched" by additional sources of musical information.

Recently, Hugh L. Carey, governor of the state of New York, issued the statement:

> Music is an integral part of the general education of all children. Music stresses the development of the senses and opens up creative expression. . . . It is important to recognize music in our schools as an essential ingredient in the learning process. Music has the power to focus the imagination and feelings on things to be enjoyed for their own sake, to teach lessons about enduring human themes, and to serve as a power in the affirmation of an individual's creative values.[2]

On the bases of the literature examined, the need remained to produce a music program which exemplified how the theory and history of music could be applied to actual performance in a creative way. The researcher, guided by the suggested implications of the literature, offered a general music curriculum design for fifth and sixth grade teachers.

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[1] Samuel G. Sava, "The Idea Change Program," Melbourne (Fla.) IDEA Reporter-News from the World of Education, special issue, 1971, p. 1.

[2] Hugh L. Carey, "Music in Our Schools Day Proclamation," The School Music News 38 (March 1975): cover.

As a broad-based humanities approach to the study of music, the suggested program, "Music and Social Studies: An Interdisciplinary Approach," aims to place music education into the mainstream of the total school curriculum. In addition, purposeful recognition is given to the aesthetic tradition, the quality of the educative process, the educational environment, and the uniqueness of the individual student. Its design reflects a conscious concern to (1) synthesize both musical and social learnings, (2) develop both individual and interpersonal skills, and (3) guide the development of students' interests, attitudes, values, and judgments toward both musical and human phenomena.

Robert Schumann once observed, "What is wild may grow wilder; nobler fruits demand care; the vine needs not only most diligent cultivation but pruning as well."[1] More recently, Lloyd Schmidt echoed his sentiments, urging the music profession to "raise the level of student involvement, concentrating on helping the individual move through levels of perception suitable to his complexity and worth as a human being and worth of the great art that all of us serve."[2]

Thus, the search for reliable answers to basic questions in music education persists. There are no simple or final solutions to the problems of curriculum organization and instruction. The creative thinking and serious planning of informed educators are essential to the transformations that must occur in music education. Hopefully, this study will serve as a stimulus to further research and study, and engender a dedication to the commitment of effecting meaningful changes in elementary school general music education.

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[1] "Die Neue Zeitschrift," as quoted in Percy Scholes, The Oxford Companion to Music, 2d ed. (New York: Oxford University Press, 1945), p. 201.

[2] Lloyd Schmidt, "The Process of Music Education," Music Educators Journal 61 (February 1975): 79.

III. Recommendations

Based upon the broad and diverse nature of the problems, principles, and practices found in contemporary music education, the following recommendations for investigation are suggested:

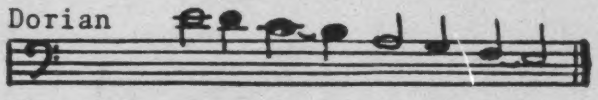
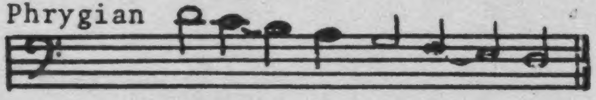
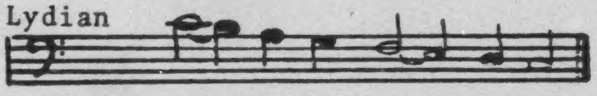
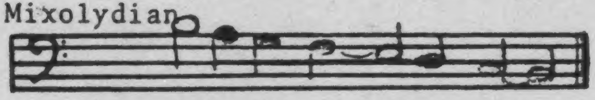
1. Continued review of the literature, to further define basic philosophical ideas, traditional values, as well as changing emphases in education and music education
2. Studies in aesthetics, to clarify the aesthetics foundations of music programs, and to guide the formulation of principles, objectives, and practices in contemporary music education
3. Psychological inquiry into the works of Bruner, Skinner, Crutchfield, Maslow, and others, to discover implications leading to a basic philosophy of music education
4. Literary probings into the works of the humanists, to verify or negate the compatibility of humanistic philosophy to the "discipline" of music

5. Detailed logical and pedagogical application of contemporary theories to curriculum building and instruction in elementary music education
6. Studies in world music and the humanities, to create meaningful and viable alternatives in elementary school music programs. Alternative programs would seem to warrant a reconsideration of philosophy, purposes, values, goals, and content of music education.
7. Experimental projects which consider cultural studies and integrated learning experiences. An apparent need exists to determine appropriate and effective content, methodology, and educational environments for musical learning at the elementary level.

APPENDIXES

APPENDIX A

Glossary of Musical and Related Terminology for Life in Ancient Greece

agones:	Contests in athletics, chariot racing, music or literature. Music and dance festivals, agones dedicated to the recitation of poetry, and gymnastic agones (which developed into the Olympic games), were festive occasions characterized by great splendor and mass celebrating.
aulos (pipe):	A reed-wind instrument producing a shrill, penetrating sound.
aulodia:	Singing with the accompaniment of the pipe.
cithara (kithara):	Similar to the aulos, but larger, producing a more sonorous tone.
citharododia:	Singing with the accompaniment of the cithara.
exodus:	March-like dance, the final recessional of the chorus.
Greek dance:	Movement accompanying the dignified singing and chanting of poems in the ancient Greek temples. Dance forms were characterized by fluid, ever-changing poses, intended to represent the classic design and style of Greek sculpture.
Greek mode:[1]	A descending musical scale based upon the tetrachord in which the octave species consists of two disjunct tetrachords. Dorian  Phrygian  Lydian  Mixolydian 

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[1] Webster's Third New International Dictionary, 3d ed., s.v. "Greek mode."

Greek music education:	A compulsory subject for study by all Greeks up to their thirtieth year. In some areas of Greece, participation in the chorus and the study of the aulos were considered important responsibilities of Greek citizenry.
kalokagathia:	Term used to describe the concept of the union of beauty and virtue.
lyre:	Five-stringed instrument consisting of a sound chest with two protruding arms curving outward, and connected at the top section by a crossbar. A bridge on the sound chest conveyed the vibrations of strings attached to it.
lute:	A stringed instrument with a rounded body, resembling a guitar.
metrical patterns:	Principal meters that governed rhythm in music and contrasted long and short beats: pyrric meter corresponded to two eighth notes; iamb, to an eighth note followed by a quarter note; anapest, to two eighth notes followed by a quarter; spondee, two quarter notes; trochee, a quarter note followed by an eighth; dactyl, a quarter note followed by two eighth notes; cretic, a dotted quarter followed by a quarter note.
nome:	A song or an instrumental piece.
parodus:	March-like dance, the processional of the chorus.
Plato:	Greek philosopher who advocated "the good in music." He theorized that the ideal State was built upon a foundation of music; changes in traditional structures of music could result in fatal changes in the State condition as well. Since music was considered to be intimately linked with and determined by moral conduct, "good music" contributed to the well-being of the State; "bad" music destroyed it. In his work, *The Republic*, he supported the general concept that gymnastics and music form the basis of education, and recommended the practice of art by all generations. He suggested that the entire population be divided into large choruses: boys' groups; groups for young men up to their thirtieth year; and groups for men between the ages of thirty to sixty years of age.

Pythagoreans: Theorists, whose science of music was based upon lengths of strings and numbers of oscillations. Their musical theory formed the basis of the science of acoustics.

APPENDIX B

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Recordings for Life in Ancient Greece*

Hi Neighbor
U.S. Committee for UNICEF, United Nations, New York
New York: CMS Records Incorporated.

History of Music in Sound
Vol. I. Ancient and Oriental Music.
Oxford University Press: RCA Victor.

The Music of Greece
A Sounds of the World Recording.
Washington, D.C.: The National Geographic Society.

Music of the World's Peoples
Ethnic Folkways Library.
Vol. 1, U.S., Spain, Greece, France, India, Arabia.
Folkways Records.

Two-Thousand Years of Music: Greek Music
Catalogue Number 3RR770.
Educational Audio Visual Inc., Pleasantville, New York.

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*A compilation of recordings intended for implementation of the model, and ensuing projects and extended studies.

Glossary of Musical and Related Terminology for the Middle Ages

ballade:	A dance-type song consisting of rhythmical passages sung by a singer, and followed by a refrain, sung and danced by the chorus.
cantus firmus:	Fixed chant or melody. Basic theme of a polyphonic work. Foundation around which various forms of polyphony were woven.
chimes:	Small pear-shaped bronze bells, usually attached to a rod and struck with small metal hammers.
discant:	A form of part singing devised by the monks. More complicated than organum, the structure of a discant was such that voices moved in contrary motion. The melody, improvised by the second voice, lay above the cantus firmus (not below it).
ecclesiastical mode:[1]	An ascending diatonic musical scale of eight notes or tones comprising an octave and consisting of a pentachord and a tetrachord of which the highest tone of one is the lowest tone of the other. Ionian C - C Dorian D - D Phrygian E - E Lydian F - F Mixolydian G - G Aeolian A - A Locrian B - B Modal successions of tones (conveniently outlined above and intended as white key octaves for the purposes of illustration), represented relative, rather than absolute pitches, in their applications to Church melodies. The homophonic nature of the chant made any definite pitch unnecessary; the varying vocal ranges of performers (e.g., priests, choruses, boys, men, nuns), made any definite pitch impossible; the concept of absolute pitch was virtually unknown. The requirement was, at times, to sing at a "medium pitch," while at certain other times, the liturgy called for higher pitched singing.

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[1] Webster's Third Dictionary, s.v. "ecclesiastical mode."

estampie:	A courtly, gliding dance in 12/8 beat (derived from the French verb, "estamper," to strike with the foot or to stamp).
Gregorian Chant:	Originally, unaccompanied single-line melody. General term to identify the official music of the Catholic Church. Its rhythm was derived from the Latin text of the Bible. Named after Gregory I, the Great, Pope of Rome (590-604), who compiled and edited the liturgical melodies.
gymel:	Cantus gemelli or twin song, structured in parallel thirds.
jeux:	Graceful little plays with music.
jongleur:	Singer, musician, entertainer. Versatile performer of acrobatic stunts, magic tricks who appeared at court festivals, tournaments, and peasant weddings.
medieval dances:	Ballades, estampies, and rondeaux. Dance-type songs of rhythmical phrases sung by a singer and followed by a refrain, sung and danced by the chorus. The clever artistry and unique talents of performers enriched these simple song-dance forms.
minstrels:	General musicians, singers, composers, who travelled from cottage to castle. These "wandering entertainers" were called trouvères (northern France), troubadors (Provence), harpers (England), and minnesingers (Germany).
motet:	Three-part song in which the cantus firmus (tenor part) was prescribed. Two voices sang above the cantus firmus, utilizing different texts, melodies, and rhythms from the tenor. These upper voices only, were encouraged to be creative, free, and daring in their performance. While musicians and the public favored the motet, religious leaders and prominent scholars viewed the new polyphonic form as "disorganized," an adulteration of the solemn traditions of Church music, and disruptive to devotion. The motet's attained status as the highest form of secular art, resulted in the Church's practice of "probation," an acceptance of musical innovations--after a "substantial period of time had elapsed."

mystery play:	A tragedy-play, or a musical "lament." A lyric dramatic arrangement of scenes, almost operatic in nature, based upon a religious theme. A mystery play incorporated songs by the chorus, solo singing, and aulos playing.
neumes:	A system of notation. Neumatic notation was characterized by dots and dashes that indicated, rather than defined specifically, the general direction of the melody.
neumatic style:	Free enthusiastic style of singing, derived from "pneuma," breath; the effusion of "exaltation" in free, inspired, subjective melodies (e.g., the intonation of the "Alleluia").
organum:	Solemn song of two voices singing together. Monks gave the term to the singing of a fixed theme, "cantus firmus," while a second voice sang the same words and tone progressions at an interval of a fourth or fifth below.
polyphony:	Term used to describe early two-part singing. For example, organum was a two-part early polyphonic form. (Polyphony later developed into "many-voice songs.")
psaltery:	A popular string instrument of Arabic-Persian origin. Often classified as a "bas" instrument, interpreted to mean "low," or more appropriately, "soft" instrument, the psaltery was used for intimate musical performances, rather than the great festive occasions which called for the use of "haulz" instruments ("high" or "loud" instruments). Its "Oriental" tone color--a somewhat monotonous quality devoid of dynamic changes--characterized the music of the period in general.
rotta:	A chief instrument of the Middle Ages, resembling the lyre or cithara.
vièle:	Five-stringed instrument, shaped similar to a guitar, and about the size of a modern viola or larger. Vièle players employed a combination of plucking and bowing techniques.

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APPENDIX F

Recordings for the Middle Ages

Bach, Johann Sebastian. *Concerto for Violin, Oboe, Strings and Continuo in D Minor.*
Munich Bach Orchestra; Karl Richter, director.
Archive ARC 3221.
Second Movement.
Tonal and contrapuntal interplay between violin and oboe.*

Beethoven, Ludwig van. *String Quartet No. 15 in A Minor, Op. 132.*
Loewenguth String Quartet
Vox VBX 45
Third movement, "Song of Praise to God in the Lydian Mode."*

Brahms, Johannes. *Double Concerto in A Minor*, Op. 102.
Vienna State Opera Orchestra; Scherchen, conductor.
First movement
Polyphonic interplay between strings.*

Court Dance
Music of the Gothic Period and the Early Renaissance.
Allegro al 14.
A vièle trio.

Early English Estampie
Studio der Fruehen Musik, Muenchen.
Telefunken AWT 9432-C.

History of Music in Sound
Vol. II. Early Medieval Music.
Oxford University Press: RCA Victor.

The Middle Ages
Collegium Musicum; R. Haass, director.
Lyrichord Records LL85.

Sibelius, Jan. *Symphony No. 2 in D Major*, Op. 43.
Philadelphia Orchestra; Ormandy, conductor.
Columbia ML4131.
Second movement, Andante, Aeolian mode.*

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*Included in anticipation of ensuing projects and related studies.

APPENDIX G

Glossary of Musical and Related Terminology for Hawaii

aloha:	A greeting of welcome or farewell.
hale:	A house.
hoaeae:	Emotional style of chanting characterized by prolongation of vowels.
holoku:	A loose outer garment with long sleeves.
hooipoipo:	A love chant.
hukilau:	An exciting fishing ritual in which the entire village participates. A huge net is dropped into the surf, and slowly hauled back to shore. A village celebration and feast follow the catch.
hula:	A traditional Hawaiian dance characterized by symmetrical dance patterns, graceful bodily movements, and distinctive hand gestures. Most hula music may be counted in four.
hula halau:	A hula training school providing instruction in music and dance to young Hawaiians. Halau men and women were designated as consecrated, and were confined to the school during the entire training period, which was considered sacred.
hula ili ili:	A traditional Hawaiian dance in which the dancer simultaneously chants and accompanies herself on lavastone castanets.
hula-pahu:	Traditional Hawaiian dance accompanied by drums.
ili ili:	Stone castanets.
ipu:	A gourd drum.
kahunas:	Priests, doctors, teachers, and advisors to the king. Early Hawaiians, as a primitive people, depended upon the great wisdom, knowledge, and general expertise of the kahunas.
kala au:	Wooden percussion sticks.
kane:	A boy.

kapu:	Hawaiian terminology meaning sacred or forbidden. Ancient kapus (1) forbade eating and sleeping under the same roof, (2) prevented men and women from eating or working together, (3) segregated the Hawaiian household into male and female divisions or areas, (4) designated the training period in the halau as sacred, and confined trainees to the halau. Fishing kapus included restrictions on speaking during the journey to the fishing ground, and while fishing, as well as the use of certain varieties of fish by women.
kumu-kula:	Expert or master teacher of the hula.
Laka:	Goddess of the hula.
lanai:	A porch or verandah.
lei:	A wreath or garland of flowers, leaves, or fruits; a necklace of bones, teeth, shells, seeds, or feathers. A lei may be classified as a haku or braided lei, a kui or strung lei, a papa or sewn lei, or a wili, a twisted lei.
limu:	Sea weed.
luau:	A feast or banquet.
makahiki celebration:	A great festive occasion characterized by songs, dances, music, and games.
malihini:	A stranger, tourist, or newcomer.
mele hula:	A chant for a traditional dance (hula).
mele inoa:	A chant lauding the chief or the heroic deeds of ancestors.
mele kaua:	A war poem or chant.
meles:	Old songs characterized by long phrases, two or three tone-chanting, and a deep, throaty vocal quality. Meles, in the form of love songs, war poems, and chants praising the gods, the chief, or certain noble deeds, were composed by poets, and passed from generation to generation by word of mouth.
muumuu:	A short garment without sleeves.
neukani:	A string instrument, resembling a harp.

ohe hano ihu:	A bamboo flute.
oli:	Two or three-note chanting characterized by long phrases, with modified trilling at the end.
pahu:	A single-headed drum, consisting of a coconut trunk and sharkskin head.
pali:	A cliff, precipice.
pau:	Finish, end.
poi:	Native "staff of life" pounded from taro.
pu ili:	A bamboo rattle or fringed wand.
puniu:	A single-headed "knee drum" consisting of a coconut frame and a fishskin head, and usually tied to the thigh.
ukulele:	A four-stringed instrument plucked or strummed. Of Portuguese origin, its Hawaiian name means "leaping flea."
uli uli:	Gourd rattles with enclosed seeds.
wahini:	A woman, girl.
wikiwiki:	"Make it snappy." Hurry, quick.

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Recordings for Hawaii

Aloha Oe e Malia
AM Recordings.
Write: St. Catherine's Choir, Box 78, Kapaa, Kauai.
"A skillful blending of authentic Hawaiian music and dance with the most exciting and beautiful sacred music of the last six hundred years" performed by St. Catherine's Choir, a group of Hawaiian boys and girls of high school age.

Dances of Hawaii, Ancient and Modern
Bowmar Records B-217LP.

Folk Songs of Many People
Bowmar Records, B-103LP.
Hawaiian Rainbows.

Folk Songs of Our Pacific Neighbors
Bowmar Records B-104LP.
Hawaii: Green Rose Hula, Alekoli, Luau (War Chants).

Genoa Keawe by Request
Genoa Keawe Records GK 102.
Vocal style of Genoa Keawe.

Hawaiian Chant, Hula and Music
Folkways Records FW 8750.

Jack De Mello Presents Nina
Music of Polynesia, Inc., MOP 14000.
Vocal style of Nina Kealiiwahamana.

Kani Ka Pila
Hula Records H517.
Adaptation of the "slack-key" style to ukulele; percussion instruments provide simple rhythmic accompaniment to hula dance music.

Leonard Kwan and His Slack-Key Guitar
Tradewinds Records LP TR 103.
The "slack-key" plucking style in many tunings.

Lovely Hula Hands, Music of the Hula
Waikiki Records, Honolulu.

Music in World Cultures
Music Educators Journal, October 1972.
Music of Hawaii.

APPENDIX J

Glossary of Musical and Related Terminology for Africa

aerophones:	Classification of wind instruments such as varieties of flutes, whistles, trumpets, and horns.
Afrikaans:	A language, representing a mixture of the Dutch and African.
antiphonal quality:	Musical style produced by alternating call and response musical statements between soloist and chorus.
atumpan:	The master "talking drum" representative of the Akan of Ghana.
chordophone:	Classification of string instruments such as the musical bow and the zeze. Sounds are produced by plucking, or striking the strings with a stick.
dundun:	A double-headed "talking drum" representative of the Yoruba tribe of Nigeria.
harvest festival:	An occasion celebrating the harvesting of the crops before the coming of the rains. Festivities include participation in various games and sports, singing, dancing, and making music.
idiophone:	Classification of instruments whose sounds are produced by striking, plucking, shaking, scraping, etc. The timbila, sansa, rattles, metal gongs, clapping sticks, and slit gongs are popular African idiophones.
membranophone:	Classification of drums, such as the atumpan, dundun, and the wuga.
musical bow:	A chordophone, whose design resembles a hunting bow. Its single string, when plucked or struck with a stick produces a soft tone.
Royal Tutsi drums:	Drums of Rwanda, symbolizing kingship.
sansa:	A thumb-piano, about the size of a cigar box. Thin metal strips of various lengths, when plucked by the thumbs, produce a bell-like tone. The sansa is also known as m'bira, kongo, or kalimba.

siwa:	A long, black, wooden instrument, generally classified as a reed aerophone, and found on the east coast of Africa.
slit gong:	A log drum without a skinhead. A slit gong may be a hollowed out log or a bamboo stick with a lengthwise slit.
talking drums:	Bass and treble drums, whose pitches represent speech tones. Drum performances of speech tones and speech rhythms, communicate verbal messages.
timbila orchestra:	A xylophone orchestra, representative of the Chopi tribe, and comprised of alto, tenor, bass, and double bass xylophones. Sounds are produced by striking the wooden keys of the timbila with rubber-tipped mallets.
utilitarian function of music:	Wind and percussion instruments such as horns, drums, and xylophones, are used as signals to convey messages and ideas. Folk songs, expounding principles of morality, or recounting historical and current events, constitute a primary vehicle of instruction in African youth education.
wuga:	Tall, single-headed master "talking drum" of the Ewe of Ghana.
zeze:	The "African fiddle" whose music is produced on a single string.

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Africa East and West
IER 6751.
Institute of Ethnomusicology, University of California, Los Angeles.

Africa South of the Sahara
Folkways FE 4503.

African History (An Overview)
Kimbo Educational Records EA 905.
Comprehensive presentation by Dr. Josef Ben-Jachannar, encompassing history, ancient culture, art, religion, and science.

The African M'bira: Music of the Shona People of Rhodesia
Nonesuch H 72043.
Musical selections played and sung by Dumisani Abraham Maraire, Nkosana Arthur Maraire, and Sukutai Laura Chiora.

African Music
Folkways FE 8852.

Afrique: Folk Music of African Nations
843 537 Philips
InterCulture Associates, Thompson, Connecticut.

Les Ballets Africains de Keita Frodeba
CLVLX 297 Vogue.
InterCulture Associates, Thompson, Connecticut.

Les Ballets Africains de Keita Frodeba, Vol. 2
LDM 30082 Vogue
InterCulture Associates, Thompson, Connecticut.

Bantu Music from British East Africa
Vol. 10. Columbia KL 213.
Columbia World Library of Folk and Primitive Music.
Includes story, work, and dance music; performances on drums, xylophones, m'bira, flutes, musical bows, etc.

The CMS UNICEF Series, No. 2, 6, and 8.
Ghana, Ivory Coast, Libya.
CMS Records.

EMI-UNESCO Collection, Ivory Coast: Baule Vocal Music
C 064 17842.
InterCulture Associates.
Masks dances, "spirit" music, musical games; musical bow and sanza accompaniments.

Escale en Guinée
240746 Pathe.
InterCulture Associates.
Songs and dances in the various languages.

Folk Music of Madagascar
CLVLX 436.
InterCulture Associates.

Folk Songs of Africa
Bowmar Records.

The Kora of Senegal: Rhythm, Percussion, and the Voice of Lamine Konte
ARN 33179 Arion.
InterCulture Associates.

Mandinka Music: Guinea Court Music
LDM 30113 Vogue
InterCulture Associates.
Includes praise, epic, mask, and lyrical songs; drum and xylophone music; hunters' dance.

Music from West Africa, Mandinka Music
LDM 30116 Vogue.
InterCulture Associates.
Drum, flute, harp-lute, xylophone, and musical bow performances; men's and women's choruses; dance of the medicine man.

Music of Burundi
CLVLX 296
InterCulture Associates.

Music of Equatorial Africa
Folkways FE 4402.
The African influence on the music of Spain, Portugal, Brazil, West Indies, and the United States.

Music of North Africa
CLVLX 423
InterCulture Associates.

Music of the Toma (Guinea)
LDM 30107 Vogue
InterCulture Associates.
Festival, dance, recreation music; laudation of chief; slit-drum solo, etc.

Musique Guère from the Ivory Coast
LD 764
InterCulture Associates.

Pearl Primus' Africa
Kimbo Educational Records MB 601/3
Integrates legends, folklore, songs, and music. Designed for the creative participation of listeners.

Songs of the Watutsi
Folkways FE 4428.
Includes information regarding ethnic groups, language, politics, economy, etc.

Sounds of Africa
Verve/Forecast FTS 3021.
Music from Nigeria to Botswana.

Spotlight on Africa
Motivation Records MR 0650
The Spotlight Singers: Robert de Cormier, conductor.

Traditional Music of Ethiopia
CLVLX 164 Vogue
InterCulture Associates.

APPENDIX M

Glossary of Musical and Related Terminology for the Civil War

ballad:	A sentimental song with the same melody for each stanza; a narrative song or poem, usually anonymous and characterized by simple words, short stanzas, and a refrain.[1]
communal songs:	Songs by which Civil War soldiers amused themselves, or reminisced about home. Since there was little organized entertainment, soldiers engaged in communal singing around the campfire. Folks at home, also, engaged in communal singing, usually parlor gatherings around the piano. Songs such as "Tenting Tonight," "Just Before the Battle," "Mother," and "Lorena," were songs popular in communal song gatherings.
conscription:	Compulsory military service. The Confederacy, by the Act of 1862, drafted all able bodied men, but excused from service, those whose civilian duties were considered essential. Large landholders, wealthy planters, and those able to pay for substitutes, were exempt. The Union Conscription Act of 1863, required military service of men between the ages of twenty to forty-five years of age, but also exempted draftees, who could provide a substitute for military service or pay a large sum of money to the government.
humorous songs:	Witty, clever, satirical songs, such as "Goober Peas," sung by Civil War soldiers to joke or poke fun, pass the time, and ease, somewhat, the burden of tired feet, hunger, or pain.
long tom:	Footsoldiers' terminology for any large gun.
marching songs:	Lively, rhythmical tunes such as Roots' "Tramp, Tramp, Tramp, the Boys are Marching," and "Dixie," the marching song of the Confederate Army, popularized by Civil War soldiers "on the march."

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[1] _Webster's New World Dictionary_, 1974 ed., s.v. "ballad."

parody: A farcical imitation of a musical work[1] such as "There Was an Old Soldier," whose humorous lyrics were set to the tune of "Turkey in the Straw."

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[1] *Webster's Dictionary*, s.v. "parody."

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APPENDIX O

Recordings for the Civil War[*]

Aaron Copland: *The Lincoln Portrait*
Columbia ML 2042.

America, the Beautiful
Robert Shaw Chorale and Victor Symphony Orchestra
Catalogue Number 1R 563 LP
Educational Audio-Visual
Includes ballads of the Civil War period.

American History in Ballad and Song
Vol. I
Catalogue Number 33RR 756
Educational Audio-Visual
Includes documentary songs of the Civil War.

Ballads of the Civil War
Folkways Records FH 2188
Includes Abolition Hymn, Battle Hymn of the Republic, All Quiet Along the Potomac, Cumberland Gap, In Charleston Jail, When this Cruel War is Over, Abe Lincoln, and When Johnny Comes Marching Home, sung by Hermes Nye with guitar.

Robinson and Corwin: *The Lonesome Train*
Decca DL 5054.

Songs of the Civil War
Catalogue Number 33RR 767
Educational Audio-Visual Inc., Pleasantville, New York
Thirty songs of north and south, sung by Pete Seeger, Jerry Silverman and others. Includes Battle Cry of Freedom, Bonnie Blue Flag, Just Before the Battle, Mother, and others.

Songs of the North and Songs of the South
Decca
Sung by Frank Luther.

Songs of the North and South
Encyclopedia Britannica Series, Vol. II
Burl Ives performs.

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[*] A compilation of recordings intended for project implementation and extended studies.

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